

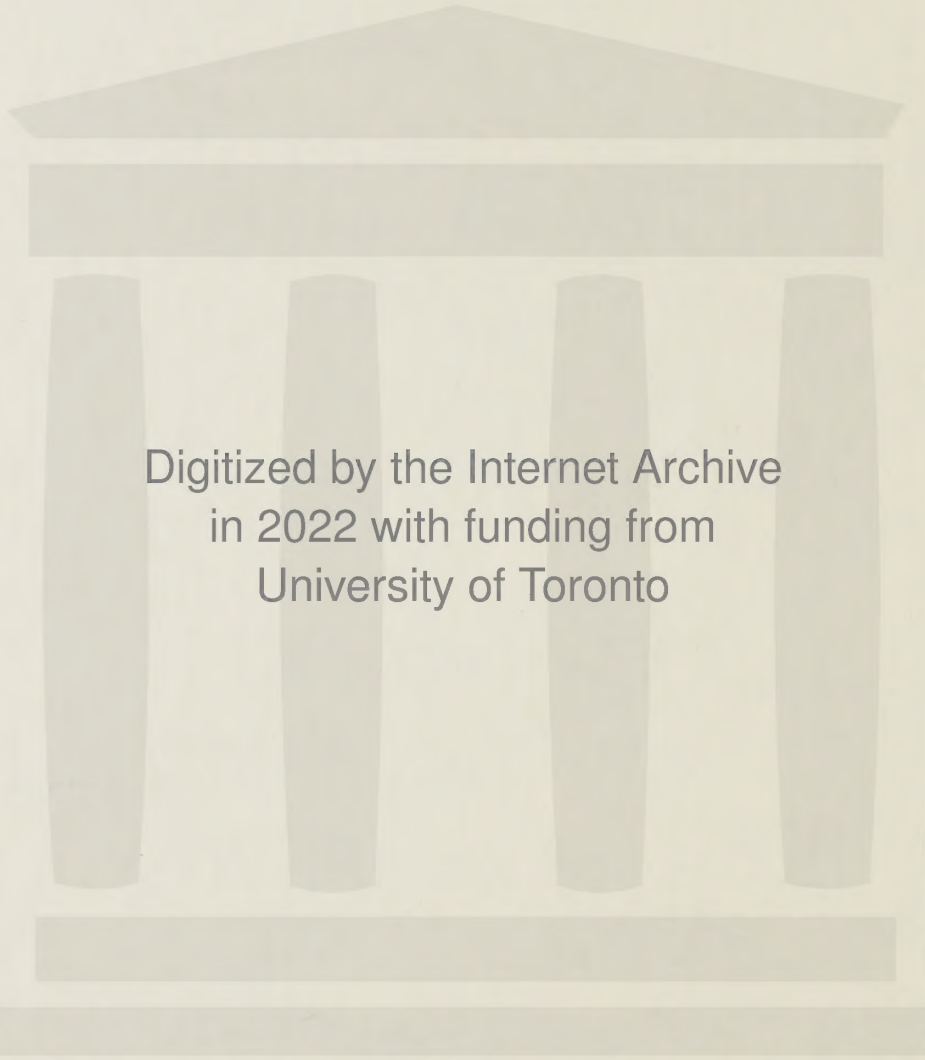
MUSIC - UNIVERSITY OF TORONTO



3 1761 05185 356 2

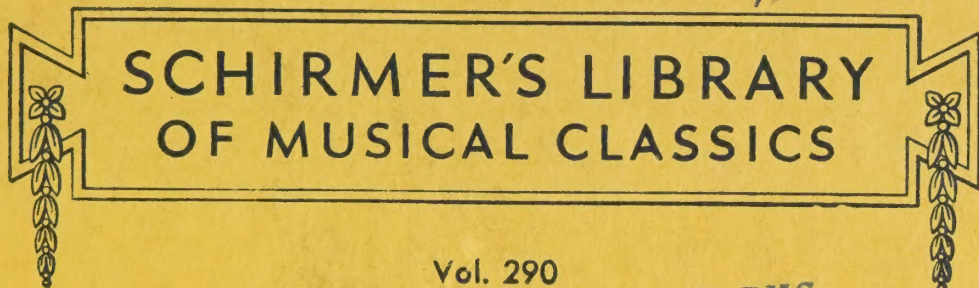
M
1619
A578
1922
bk.1-2
c.1

MUSI



Digitized by the Internet Archive
in 2022 with funding from
University of Toronto

Arthur Pletner



Vol. 290

MANAWAY FARMS,

331 EAST OAK ROAD,

ROUTE 5 VINELAND, N.J.

ANTHOLOGY OF ITALIAN SONG

OF THE

SEVENTEENTH AND EIGHTEENTH CENTURIES

Book I

Price, \$2.50

HEINTZMAN & CO. LTD.

10139 Jasper Ave.

EDMONTON, - ALBERTA



M
1619
A578
1922
bk. 1
c. 1
MUSI

MUSI 267
14
+Score
20

SCHIRMER'S LIBRARY
OF MUSICAL CLASSICS

Arturo Peltro

Anthology of Italian Song

Of the Seventeenth and Eighteenth Centuries

Selected and Edited with Biographical Notices by

ALESSANDRO PARISOTTI

English Translations by

DR. THEODORE BAKER

BONONCINI	MARCELLO
CALDARA	MARTINI
CARISSIMI	PAISIELLO
CESTI	PERGOLES
GLUCK	PICCINNI
HANDEL	A. SCARLATTI
JOMELLI	D. SCARLATTI
LEGRENZI	TRAETTA
LOTTI	VIVALDI

Book I Library Vol. 290

Book II Library Vol. 291

G. SCHIRMER, Inc., NEW YORK

Copyright, 1894, by G. Schirmer, Inc.

Copyright renewal assigned, 1926, to G. Schirmer, Inc.

Printed in the U. S. A.

Caruso as Basso

Hardly had the curtain descended when Polacco rushed to Caruso's dressing room in a rage. "Are you crazy?"

G. SCHIRMER, Inc., NEW YORK

PREFACE.

WHILE in all art a loving investigation of ancient forms is an unfailing bourn whence flow the most fitting resources for the purification of taste, this applies most fully to music, which, eluding plastic realism, can readily derive from grand models whatever it may need for the improvement and development of its productions. This assertion appears like, and in fact is, a paraphrase of the well-known saying of our great modern melodramatist, the sense of which may perhaps be more directly and forcibly felt in the original general form. And since the new is now-a-days growing scarcer and scarcer, its place may fortunately be filled by the resurrection of the ancient; the more, because it has appeared for some time as if such a resurrection would interest patrons of art far more than current novelties. For these two reasons, then, the time seemed to be ripe for the present publication; and it cannot fail to be a source of real benefit to our beloved art of song, to point out a means for certain improvement both on the æsthetic and practical side. The songs which follow were gleaned from old manuscripts and ancient editions, where they lay in unmerited oblivion. In undertaking this work of exhumation, such an abundance of material was unearthed that the task of rejection, necessitated by the modest proportions of this volume, became difficult and grievous. [Since the above was penned, the very favorable reception accorded to this first volume has encouraged the preparation and publication of a second.] In transcribing the melodies the utmost care was taken to alter nothing in the originals, and often various manuscripts were consulted to ascertain the most elegant and correct form. Obsolete abbreviations were written out in full, and the melodies so selected that none overstep the range of an ordinary voice, thus making

them accessible to all. Further, in adding the accompaniments and harmonizing the *bassi continui*, care was taken to insert nothing out of keeping with the words or character of the compositions, or with the style of the author and his period; during this work constant reference was made to the models left by the greatest masters in this style of chamber-music, placed in centuries past at the lofty elevation which is theirs of right.

Having explained the scope of this publication, a few observations on the correct mode of interpreting the music will be offered. The main characteristics peculiar to the composers of the 17th and 18th centuries are clearness and simplicity of form, depth of feeling, and a suave serenity whose grateful influence permeates their entire style. The music of to-day, on the contrary, is neurotic, full of startling effects and violent contrasts. In the interpretation of these ancient songs, therefore, a prime requisite is the avoidance of any exaggeration of *coloris*, of all strained delivery. The singing must be simple, unaffected, tranquil, *legato*; the *tempi* quiet, without any precipitation whatever; the embellishments executed with studious attention, to insure clearness and accuracy; words and tones welded to form one indissoluble whole, so that the hearer cannot fail to comprehend their meaning. The whole delivery; in short, should show delicacy of intuition and a thorough understanding of the laws of the good Italian style; it should be at once calm, elegant, correct, and expressive, yet without coldness or heaviness. No unusual powers are required for singing these ancient songs, though they demand an exact observance of the notes and directions; a modicum of good taste, and a genuine love of study, will do the rest.

Rome. November, 1885.

BIOGRAPHIES OF AUTHORS REPRESENTED IN THIS COLLECTION.

GIOVANNI MARIA BONONCINI.

1640-1678.

By exploring the libraries not a few of Bononcini's works, distinguished by elegance of form and exquisite taste, may be brought to light. Madrigals, symphonies, cantatas and sonatas form a rich and attractive repertory, well worthy of being recalled to life through the agency of the press. But matters are not yet ripe for taking this step, and we must be satisfied if a small portion of these delightful compositions meets with universal approval; albeit the style of Bononcini is clear, melodious, and unspeakably expressive. In each measure wells up the art of beautiful song; at every turn are effects surprising in their freshness and aptness.

The arietta printed here was found in an old manuscript of the 18th century, stowed away amidst other gems of the most illustrious Italian composers, in the great library of the Royal Academy of St. Cecilia at Rome. After this manuscript Gavaert edited, in the collection entitled *Gloires d'Italie*, a pleasing melody, "Pietà mio caro bene," which I should have been glad to add to the present series had space not been lacking. Unerringly correct in form, graceful in style, most truthful in the expression of feeling, Bononcini the Modenese, besides being a most eminent composer, was a famous teacher. This is plainly proved by his work, "Il musico pratico" (The practical musician), "a brief demonstration of the manner of attaining a complete knowledge of all those things which belong to the composition of songs and which concern the art of counterpoint," published in 1673.

He wrote theatrical works, instrumental pieces, secular sonatas, madrigals, and some cantatas.

He was born about 1640, and died November 19, 1678.

ANTONIO CALDARA.

1670-1736.

He was master of composition to Charles VI, at whose court in Vienna he bore the title of Capellmeister. Previously, he had occupied a similar position at the ducal court in Mantua. An extremely fruitful writer, he left to posterity a long list of sacred and secular works, in all of which the trained hand of the master in art is apparent. The simple and affecting melody, "Come raggio di sol," has lost nothing of its original delicacy and freshness after the lapse of two centuries. Among the numerous cantatas and serenatas from his pen, the pastoral drama entitled *La costanza in amor vince l'inganno* appears peculiarly worthy of mention. Its plot is simple and perfectly idyllic, but the graces of song are lavished throughout with a prodigal hand. He rarely mentions the instruments for the accompaniment, excepting where he writes an *obbligato* for theorbo, *corno da caccia*, the treble viol, etc. In most cases, there is a bare *basso continuo* set underneath the vocal part, with no indication whatever of the harmonization. From the above-mentioned drama we have selected the two ariettas, "Sebben crudele" and "Selve amiche," and should have taken more had space permitted.

Caldara was a pupil of Legrenzi, and enjoyed a higher reputation than his teacher

He set to music libretti by Apostolo Zeno and Pietro Metastasio, among them being *Temistocle*. He was born at Venice in 1670, and died in the same city in 1763.

GIAN GIACOMO CARISSIMI.

1604(?)–1674.

A MORE fitting commencement for this Collection of Ancient Music could hardly be found than a work by a genius of such rare and original type as Carissimi; who, among the great masters of the 17th century, was famous both as a composer and as a teacher of singing. His *Sacrifice of Jephtha* and *Judgment of Solomon*, master-works of the sacred style, founded the grand Italian school continued and extended with such admirable success by his pupils Alessandro Scarlatti and Marco Antonio Cesti. It is much to be regretted that the majority of this fertile author's compositions lie neglected, as dusty and decaying manuscripts, in public libraries, which, possessed of treasures in the shape of scientific and literary works, regard musical writings as poor appendages of slight worth. Hence the difficulty of researches, which might reveal to lovers of art many a hidden treasure and gem of price.

Carissimi, in his life as an artist, was very retiring, and it is not known whether his appointment to the directorship of the choir in S. Appollinare at Rome brought him greater honor than that at Assisi. However this may be, to his eminent genius and unwearying study of music is due a great advance in musical art, more especially in the style of oratorio and songs.

From among these latter we have selected for publication the one set to the words, *Vittoria, vittoria*. A poor lover has liberated himself from love's bondage, which appears to have been very grievous, and expresses his delight with the most charming vivacity, and in the most elegant form. This song has a character of such marked

individuality, that it would be difficult to confound it with other similar compositions.

Carissimi was born at Marino, near Rome, about the year 1604, and died in Rome in 1674. Some biographers contend that he was born at Venice in 1582.

MARCO ANTONIO CESTI.

1620–1669 (?).

AMONG the followers of Carissimi was the monk Fra Marc'Antonio da Arezzo, who was born in that city about 1620, and died at Venice in 1669, or according to others at Rome in 1688. He was a pupil of Carissimi, and one of the foremost composers of the 17th century. His cowl did not hinder him from writing various dramas and amorous cantatas in the style originated by Carissimi, in which aria and recitative alternate, besides many madrigals and secular ariettas.

Not a few of this composer's manuscripts are left us, scattered everywhere through the libraries, and generally neglected. From among these I have been able to select, in the library of the Royal Academy of St. Cecilia and the Chigiana at Rome, a few little songs for three voices with romantic or mythological subjects, and of no mean value, which I hope to see published sooner or later. Cesti's style is wonderfully suave and melodious, and expressive to a degree that might be called sensuous. These features are strongly prominent in the melody "Intorno all' idol mio" belonging to the opera *Orontea*, which was performed in 1649; it may also be found in the fine collection of Carl Banck, entitled *Arien und Gesänge älterer Tonmeister*. (Arias and Songs by Earlier Composers).

Numerous other melodies in this author's secular music, with *basso continuo*, deserve to be brought to light, both by reason of their interesting melodic turn and the elegance of their form; and I propose having them printed in case this first attempt

should meet with critical and popular approval.

Cesti was *maestro di cappella* at Florence under Ferdinando III de'Medici, and later assistant Capellmeister to Leopold I at Vienna. His most successful work was the opera *La Dori*; the titles of ten or twelve others are still extant.

CHRISTOPH WILIBALD GLUCK.

1714-1787.

It is with good reason that Gluck is called the reformer of the musical drama; for during the better part of his long career as an artist he devoted all the exceptional powers of his genius to the emancipation of the opera from the shackles of conventional form. In his efforts he met with a redoubtable rival in Piccinni, of whom we shall speak later; so hot was their struggle for supremacy at the French court, that two opposing parties were formed, the Gluckists and the Piccinnists—a striking proof of the interest then taken in art by the public. Piccinni was finally defeated by the immense success attending the performance of Gluck's opera *Iphigenia in Tauris*. The principle at issue in this artistic war was, whether natural dramatic expression in music, as advocated by Lully and Rameau and practically carried out by Gluck, should give way to the mere outward charm of lyrical melody as demanded by the Italian school of singers. Gluck's later operas are masterpieces of true dramatic effect, and the grander the situations, the more boldly does his genius assert itself. At the beginning, however, he was satisfied to follow in the footsteps of the early Italian composers; not until the fiasco of his operas in London (1746) did he seriously address himself to that reformation of his own style which was destined to work a revolution in dramatic music. As a French writer of the time happily put it, "the Italian opera was only a concert for which the drama furnished the

pretext." In Gluck's operas, on the other hand, his devotion to truth in dramatic art breathes from every page.

Gluck was born at Weidenwang in the Upper Palatinate on July 25, 1714, studied in Komotow, Prague, Vienna and Milan, in which last-named place his first operas, with Italian words and in the Italian style, were brought out; their success earned him an invitation to London, where the fiasco above alluded to led to the change in his views, which was confirmed by a visit to Paris, where he heard Rameau's operas. The operas, *Alceste* and *Paride ed Elena*, were performed at Vienna in 1767 and 1769 respectively; from the latter is taken the aria "O del mio dolce ardor," in which suave melody, elegance of form, and exquisite dramatic feeling unite to form a real gem of art. Despite the incontestable beauties of these works, they met with little favor in Vienna; their author consequently removed to Paris, where fame and fortune were the meed of his unwearied efforts. He died at Vienna November 15, 1787.

GEORGE FREDERICK HANDEL.

1685-1759.

HANDEL (properly Georg Friedrich Händel) was born at Halle in Germany on the 23d of February, 1685, not quite a month before Joh. Seb. Bach. His precocious genius attracted the attention of the Duke of Saxe-Weissenfels, who prevailed on his father to provide for his regular instruction in music. At the age of ten he had written a series of sonatas, and in the following year his father journeyed with the youthful composer to Berlin, where his talent for improvisation and playing from a figured bass aroused the admiration of the Italians Bononcini and Ariosti. In 1702 he was appointed organist of the cathedral at Halle, a position which he retained only a year, then going to Hamburg, where his first four operas (in German) were written, *Almira*

being especially successful. In 1706 he journeyed to Italy, the home of the opera, and spent over three years in Florence, Rome, and Venice, studying diligently and composing several operas and oratorios in Italian. Thoroughly at home in the Italian vocal style, and already noted as a composer, he came to London in 1710, where he was received with marked distinction; nearly thirty Italian operas written during the ensuing twenty-five years spread his fame far and wide. The opera *Ottone*, from which the arietta "Affanni del pensier" is taken, appeared in 1725; *Alcina*, containing "Ah mio cor, schernito sei," in 1736. Various oratorios, among them *Esther* and *Acis e Galathea*, had also been brought out in the meantime, and met with much favor; besides, Handel had his hands full as a conductor and opera-manager; yet he found time to compose a great number of valuable instrumental works, and made several trips to the continent in search of singers and orchestra-players. His first unquestioned success in oratorio was with the *Messiah*, written in 1741 in twenty-four days; thenceforward he occupied himself almost exclusively with this style of composition, and produced the masterworks which render his fame imperishable. He died at London in 1759, honored and revered in the country of his adoption as no musician before him.

NICCOLA JOMMELLI.

1714-1774.

A PROLIFIC composer in a style peculiarly his own, Niccola Jommelli, one of the foremost opera-writers of the Neapolitan school, was born at Aversa, near Caserta, the 10th of September, 1714, and died at Naples August 25th, 1774. In the last-named city he studied under Durante, Leo, and Mancini, and at Bologna under P. Martini. His

name is still a household word in Italy; indeed, on reading any of his compositions, one cannot fail to recognize the stamp of a great genius and of true originality. There is something out of the common in Jommelli's music, captivating the hearer by its breadth of conception and the careful working-out of details. At times excessively minutiose, he introduces the flourishes so admired at that period with a lavish hand, as in the celebrated motet *Victimæ paschali*, which, if not the greatest, is certainly one of the most perfect of his works. At all events, he always avoided crudities, and, by combining the charm of novelty with grace of form, has created real works of art. An experience of fourteen years (1754-1768) as Royal Music-Director at Stuttgart, wrought a marked change in his style, which won the applause of the Germans, but which was so little to the taste of the Italians that on his return to Naples his three last—and perhaps best—operas were totally unsuccessful. Jommelli took this cold reception so much to heart, that his death soon followed; his last work was the celebrated *Miserere* for two soprani and orchestra.

He wrote not only operas, but also oratorios, melodramas, masses, motets, requiems, psalms for double chorus, etc. His earlier successes were doubtless due in part to the coöperation of Metastasio, the renowned writer of opera-libretti, concerning whom the following interesting remarks are found in some of Jommelli's letters: "He is a round, fat man of pacific disposition and engaging mien, and with very quiet and elegant manners."—"He is the cleverest artist in adapting music to words of all that I have ever known. If you should ever happen to make his acquaintance, you will be sure to like him; he is certainly the most amiable glutton that ever lived."

GIOVANNI LEGRENZI.

1625-1690.

OF this composer who was born at Clusone near Bergamo in 1625, and died at Venice, where he was *maestro di cappella* in San Marco, in 1690, seventeen theatrical works, and numerous masses, motets and psalms, concertos, sonatas, and cantatas are extant. He was one of the first to write trios for two violins and 'cello, and enjoyed the reputation of being one of the best composers of the 17th century. He was the director of the ducal musicians at Ferrara, and of the Conservatorio de'Mendicanti at Venice; he considerably enlarged the orchestra of St. Mark's, raising the number of players to thirty-four (eight violins, eleven small viols, two tenor viols, three viole da gamba and contrabass viols, four theorbos, two cornetti, one bassoon, and three trombones). The selected arietta "Che fiero costume," taken from the opera *Etocle*, and effeminate like nearly all the poetry of the period, lacks neither freshness nor boldness, qualities on which changes of fashion have no hold. Its effect is charming, and the style chaste throughout. It therefore appears to me not to be out of place in this collection. Pupils of Legrenzi were Antonio Caldera and Antonio Lotti. It is claimed by some that he wore priestly vestments.

ANTONIO LOTTI.

1667-1740.

A PUPIL of Giovanni Legrenzi, and his successor as music-director at San Marco in Venice, Lotti was an eminent composer of sacred music and operas; his first opera, *Giustino*, was brought out at Venice when he was but sixteen years of age. An expert in the art of handling the voice, which was his favorite department of music, he founded a celebrated school of singing at Venice. Among his pupils were Benedetto Marcello, Galuppi (Buranello), and other fine musicians. He outstripped his teacher not only

in fertility of invention, but in beauty of form and the expression of emotion, and ranks among the foremost original artists of the time. In the arietta "Pur dicesti, o bocca bella," simplicity, clearness, and infinite grace are so happily combined, as still to challenge our admiration.

His knowledge of the art of singing is apparent throughout this composition, and particularly in the effects of the portamento and syncopation, the elegant style, and a wise economy in the management of coloratura and embellishments. Some biographers assert that Lotti was born at Hanover in 1667, of Venetian parents, his father being music-director at the Electoral Court; others say that he was born at Venice in 1665; he died at Venice January 5, 1740.

BENEDETTO MARCELLO.

1686-1739.

THE work "Estro poetico-armonica," better known now-a-days under the title of Psalms of Marcello, rendered its author famous among his contemporaries, and secured the admiration of posterity. He was a *littérateur* and poet of considerable merit, and wrote a *Treatise on musical theory according to modern practice*, the *Teatro alla moda*, a poem, *Arato in Sparta*, and other literary works. In his capacity as a musician he composed oratorios, cantatas, serenatas, masses, motets, etc., written in a severe style, but filled with the inspiration of true genius. The arietta "Quella fiamma che m'accende" is characterized by its smooth and tasteful style; its harmony has a graceful and original turn, and the general effect is excellent. In Banck's Collection it is quoted several times.

Benedetto Marcello was a pupil of Lotti, a sketch of whom is given above, and of Francesco Gasparini of Lucca. He was born at Venice of noble family, on August the 1st, 1686; studied law, becoming a barrister, and for fourteen years was one of the

Council of Forty; removed to Pola, where he held the post of *provveditore* for eight years, contracting in that fatal climate the germs of a malady which ended his life in 1739. He secretly married a girl of obscure origin, one of his pupils, having fallen desperately in love with her. In the church of San Giuseppe dei Franciscani at Brescia the following inscription may be found on his tomb:

BENEDICTO MARCELLO
SCIENTISSIMO PHILOLOGO
POETÆ
MUSICES PRINCIPI.

GIOVANNI MARTINI.

1741-1816.

THE lovely melody "Piacer d'amor" has frequently been attributed to the celebrated Padre Martini (Giambattista Martini), the author of the *Storia della musica*; but the most careful editors, among them Banck in his Collection, have cast doubts upon his authorship, and it would now appear settled that its writer was Jean Paul Egide Schwarzenord, who was born at Freistadt in the Palatinate, and, on removing to Nancy in 1760, Italianized his name, in accordance with a fashion not yet obsolete. His career was replete with curious adventures. At the age of ten he became organist of the Jesuit seminary at Neuburg, where he was inscribed as a student; seven years later we find him organist in the Franciscan church at Freiburg, where he decided to devote himself wholly to music. Not knowing whither to betake himself, he resorted to the expedient of ascending a high tower, from the top of which he let fall a feather; as the feather drifted towards France, he started for Nancy, without a penny in his pocket. On the way he found shelter in various cloisters, in which his skill as an organist won him favorable attention. In Nancy he obtained a situation in the workshops of the

organ-builder Dupont, who, recognizing his genius, generously aided him. He changed his name, as mentioned above, and became a music-teacher (1760); four years later he proceeded to Paris, where his success in a competitive composition of a march earned him high protection, through which he was appointed officer *à la suite* of a cavalry regiment, the leisure thus obtained being at first employed in writing military music. In 1771, however, he composed an opera entitled *L'amoureux de quinze ans*, a work marking the beginning of a brilliant career. He became noted and popular under the name of Martini the German; the Prince of Condé made him his *maitre de chapelle*, a post exchanged later for a similar one under the Count of Artois; after the vicissitudes of the Revolution, he finally secured the position of Intendant of the Conservatory. He died at Paris in 1816.

A talented composer and distinguished harmonist, he wrote twelve operas, various masses, requiems, psalms and other sacred compositions, six quartets for flute with string trio, twelve trios for two violins with 'cello, etc., etc., besides numerous instruction-books. Fétis says of him: "His melodies were expressive and dramatic; his romances, preceding those of Garat and Boieldieu, may be regarded as models of their kind, and that which he wrote on the words *Plaisir d'amour* will always be quoted as a *chef d'œuvre* of grace and gentle melancholy."

GIOVANNI PAISIELLO.

1741-1816.

PAISIELLO was one of the brightest stars of the 18th century; eminent as a composer of opera, and especially so as a writer of *opera buffa*, he also tried his hand at nearly every other style of musical composition, and in all was both elegant and powerful, simple, yet original. From his native town of Taranto, where he was born May

9, 1741, he went to Naples, studying there for five years as a pupil of Durante, when he received an appointment as assistant teacher at the Conservatorio Sant' Onofrio; the immense success of a comic intermezzo written by him, and performed in the theatre of the Conservatory, brought in its train a host of orders from the theatres. Nearly one hundred operas were the fruit of his artistic career, which from beginning to end was a series of almost uninterrupted triumphs. His musical setting of "The Barber of Seville" enjoyed such extraordinary popularity, that when Rossini ventured to compose the same subject there were not a few who prophesied his failure. Among his best operas may be mentioned *La bella Molinara*, *Gli Zingari in fiera*, and *Nina pazza per amore*, from the first of which the arietta "Nel cor più non mi sento," from the second the canzone "Chi vuol la zingarella," and from the third the aria "Il mio ben," are taken. The genuine musical value of these little gems will sufficiently recommend them to all lovers of *il bel canto*.

Like so many of the leading Italian musicians of the period, Paisiello spent a considerable portion of his life in foreign lands, chiefly in Paris and St. Petersburg; at the time of his decease he held the position of Director of the Conservatory at Naples.

GIOVANNI BATTISTA PERGOLESI.

1710-1736.

WHO could read unmoved the touching story of the death of this swan of Jesi? His career, unlike that of so many Italian composers of the time, whose works were during their lives lauded to the skies, only to meet with oblivion after their death, was a series of bitter disappointments; not until he had passed away did his compositions find the recognition they deserved. He was born at Jesi, January 4, 1710, and at a very early age was admitted to the Conservato-

rio dei Poveri at Naples; his original improvisations on the violin attracted attention, and secured him careful instruction from such teachers as Durante and Francesco Feo; far from adopting their style, however, he formed one of his own, in which melody and expression were not sacrificed to contrapuntal science. His last school-work, a sacred drama entitled "The Conversion of San Guglielmo," performed with comical intermezzi at the cloister of San Agnello, and also his two first operas of the same year, appear to have had little success; but a series of trios written for a princely and intelligent patron paved the way to a commission from the king to write a solemn mass dedicated to the patron saint of Naples, on occasion of a violent earthquake; the favorable reception of this mass encouraged further attempts in the same line, which made his name known in that city, at least. His most celebrated operetta, or rather intermezzo, *La serva padrona*, was written in 1731, but despite the delightful freshness of the music and the novelty (at that time) of the plot, it made scarcely any impression; several other operas brought out in succession met with a similar fate. The indifference shown to his compositions, a weak constitution, and (it is said) an unhappy love-affair, combined to undermine his health to such an extent that he was forced to seek relief in the sea-baths of Pozzuoli; but his strength was too far exhausted, and death terminated his woes on April the 17th, 1736. The last work from his pen was the justly renowned *Stabat mater*, which he finished on his death-bed, and for which he received the munificent remuneration of ten ducats (42½ florins).

The arietta "Stizzoso, mio stizzoso," from *La serva padrona*, bears the stamp of original genius in its graceful, sparkling melody and admirable comic effect, and is a fine specimen of the naturalness and originality of Pergolesi's style.

NICCOLO PICCINNI.

1728-1800.

THIS celebrated rival of Gluck, already mentioned in the sketch of the latter, was born at Bari in 1728; a stroke of paralysis caused his death at Passy, in 1800. The aria selected for publication is taken from the opera *Le faux Lord*, and is well calculated to show the genius of its author. The freshness of the melodic movement and the discreet use of harmonic resources render it difficult to believe that the music was actually written more than a century ago. Admitting that Gluck, his successful rival, was a master in orchestral color and strong dramatic passion, Piccinni was assuredly no less great in harmonic resources and in the true expression of the tenderest emotion. He was one of the most prolific opera-composers who have ever lived; he wrote over one hundred and fifty dramatic works, which were extremely popular both in France and Italy. A pupil of Leo and Durante, he followed faithfully in their footsteps, merely broadening, as the progress of art required, the horizon of the melodic and instrumental forms. His kindly and genial nature neither allowed him to take part in the intrigues at the French court, where his adherents endeavored to compass Gluck's downfall, nor to feel any bitterness at the success of his competitor for the public favor. And later in life, when death had removed his redoubtable rival Sacchini from the court of Vienna, Piccinni held, at the funeral, a discourse full of the most generous praise for the eminent composer. He has been called the father of *opera buffa*, a titled merited, in particular, by reason of the exquisite construction of all his works in that style. Though high in favor at the court of Marie Antoinette, the difficulties which he naturally encountered in setting a foreign language to music would seem to account, at least in part, for his ultimate ill-success. His most unfortunate venture was,

undoubtedly, the attempt to compose *Iphigenia in Tauris*, in opposition to Gluck's masterpiece; which latter finally drove Piccinni from the field.

ALESSANDRO SCARLATTI.

1659-1725.

POTENT in artistic conception, of most fertile and versatile genius, Alessandro Scarlatti, the illustrious founder of the Neapolitan school, was not only a great composer, but equally great as a singer and as a player on the harp and harpsichord. Himself the pupil of Carissimi, his own most celebrated pupils were Leo, Pergolesi, and Durante, to whom he bequeathed an innumerable host of masses (200), operas (106), oratorios, cantatas, madrigals, motets, toccatas, serenades, etc. He was *maestro di cappella* at the Neapolitan court, and later at the cathedral of Santa Maria Maggiore in Rome; afterwards returning to Naples, where he also acted as Director of a conservatory. In his compositions a flowing style is united with elegance, yet simplicity, of form. He was the first to introduce the *da capo* into the grand aria (in his opera *Teodora*, brought out at Rome in 1693). Most of his compositions are written over a *basso continuo* with or without figures, and his style is always correct, simple, and expressive. Though the modulations are somewhat bold for his period, clearness never suffers thereby. He was born at Trapani, Sicily, in 1659, and died at Naples October 24, 1725.

"O cessate di piagarmi" and "Se tu della mia morte" well exhibit his power of appealing to the feelings; and the arietta "Spesso vibra per suo giuoco" shows with what elegance he could write in the semi-serious vein.

DOMENICO SCARLATTI.

1685-1757.

THE son of Alessandro Scarlatti, some of whose graceful songs we have also printed, he was likewise his pupil, also studying

under Gasparini. His fame was established while he was still a young man, and, as commonly the case in Italy at that period, by the performance of his operas; but for coming generations it is founded chiefly upon his unquestioned eminence as a player on and writer for the harpsichord. He also earned laurels as an organ-player, and at the time of Handel's visit to Rome (1709), was pitted against the latter by Cardinal Ottoboni. Among the multitude of his excellent compositions we note the curious *Fuga del gatto* (Cat-fugue), suggested by a cat's running across the keys of his harpsichord while he sat at work. Besides instrumental works he wrote not a few vocal compositions, among which may be mentioned several operas, a mass for four vocal parts and orchestra, a *Salve regina* with string-quartet, and some secular arias. Of these last the "Consolate e spera" strikes me as being remarkably attractive;—the movement is highly dramatical, and consequently the melody is certain to prove effective. It is also to be found in the collection of *Arien und Gesänge* noticed before.

In 1715 Scarlatti was appointed *maestro di cappella* at St. Peter's in Rome, which sufficiently shows the estimation in which he was held; he was also teacher of the harpsichord to the Princess of Asturia in Madrid from 1746 to 1754, then returning to Naples. His son Giuseppe was likewise a musician of note. —Domenico was born at Naples in 1683, and died there in 1757 (or, according to other authorities, in Madrid).

TOMMASO TRAETTA.

1727-1779.

FROM the masterpiece of this composer, the *Antigone*, I have taken the scena and aria "Ombra cara, amorosa," the wondrous pleading of whose melodies and harmonies shows the height to which the great Italian composers of the 18th century carried the

art of melodramatic expression. In the aria, as in the grand *scena* preceding it, the music seems wedded to the words; the *scena* has the broad form of an arioso, and is worthy of a place here as a model of its kind.

Traetta, a shining light of the Neapolitan school, was born at Bitonto, near Naples; for ten years (1738-1748) he studied under Durante, and his first opera, *Il Farnace*, which was brought out in 1750, met with remarkable favor, so that its fortunate author was immediately overwhelmed with orders from Italian theatres, in consequence of which he threw off opera after opera with almost careless haste. In 1758 he became music-director and court teacher at Parma, went to Venice in 1765, and three years later to St. Petersburg, where he stayed till 1776; thence he proceeded to London, where he met with a very cool reception, Sacchini being at that time the accepted favorite of court and public; he at length returned to Italy, and died on the 6th of April, 1779, at Venice.

ANTONIO VIVALDI.

16—(?)—1743.

ANTONIO VIVALDI, surnamed *il prete rosso* (the red priest) from the color of his hair, was born at Venice in the second half of the 17th century, and died there in 1743 as the Director of the *Conservatorio della Pietà*. He took holy orders while young, and became later a celebrated violinist and composer of dramatic and instrumental works. He wrote no less than twenty-eight operas, besides many trios, sonatas, and concertos for the violin and other instruments. The arietta "Un certo non so che" is a beautiful example of graceful expression and style, as well as of pleasing originality. Vivaldi held for some time a position as violinist at the court of the Elector Philip of Hesse-Darmstadt. The following curious anecdote is related of him:

While celebrating the mass one day, a sudden musical inspiration of such beauty seized him that he felt unable to let it go unnoticed; carried away by artistic enthusiasm, he stopped short in the midst of the holy office, retired into the sacristy, and wrote down the fugitive thought. Having done so, he quietly returned to the altar,

and finished the interrupted mass. For this dereliction of duty he was summoned before the tribunal of the Holy Inquisition. Fortunately his judges, anticipating the modern theory of delinquency, pronounced him mad; hence his punishment was limited to prohibiting him thenceforward from celebrating the mass.

CONTENTS

	PAGE
BONONCINI, G. M., . . . Deh più a me non v'ascondete, Ah! why let me ever languish.	17
CALDARA, A., . . . Come raggio di sol, As on the swelling wave.	61
" " . . . Sebben crudele, Tho' not deserving.	53
" " . . . Selve amiche, Kindly forest.	57
CARISSIMI, G. G., . . . Vittoria, vittoria! Victorious my heart is.	3
CESTI, M. A., . . . Intorno all'idol mio, Caressing mine idol's pillow.	8
GLUCK, C., . . . O del mio dolce ardor, O thou belov'd.	103
HANDEL, G. F., . . . Affanni del pensier, O agonies of thought.	69
" " . . . Ah! mio cor, Ah, poor heart.	73
JOMELLI, N., . . . Chi vuol comprar, Oh! who will buy.	109
LEGRENZI, G., . . . Che fiero costume, How void of compassion.	12
LOTTI, A., . . . Pur dicesti, bocca bella, Mouth so charming.	45
MARCELLO, B., . . . Quella fiamma che m'accende, In my heart the flames.	78
MARTINI, G., . . . Piacer d'amor, The joys of love.	140
PAISIELLO, G., . . . Chi vuol la zingarella, Who'll try the Gypsy pretty.	127
" " . . . Il mio ben quando verrà, When, my love, wilt thou return.	134
" " . . . Nel cor più non mi sento, Why feels my heart so dormant.	132
PERGOLESI, G. B., . . . Ogni pena più spietata, All of anguish most unsparing.	84
" " . . . Se tu m'ami, se sospiri, If thou lov'st me.	99
" " . . . Stizzoso, mio stizzoso, Unruly, Sir, unruly.	90
PICCINNI, N., . . . O notte, o Dea, O night, mysterious goddess. O nuit, Déesse du mystère.	120
SCARLATTI, A., . . . O cessate di piagarmi, O no longer seek to pain me.	20
" " . . . Se Florindo è fedele, Should Florindo be faithful.	22
" " . . . Se tu della mia morte, Wouldst thou the boast of ending.	35
" " . . . Son tutta duolo, Desponding, lonely.	28
" " . . . Spesso vibra per suo gioco, Oft the blind-fold boy.	31
SCARLATTI, D., . . . Consolati e spera, Take heart again.	64
TRAETTA, T., . . . Ombra cara, amorosa, Gentle shade, well beloved.	114
VIVALDI, A., . . . Un certo non so che, There's one, I know him not.	39

3
Vittoria, mio core!
(Victorious my heart is!)

English Version by
H. MILLARD.

Cantata.

GIAN GIACOMO CARISSIMI.
(1604(?) - 1674)

Allegro con brio. (♩ = 168)

Voice.

f

Vit - to-ria! Vit - to-ria! Vit - to-ria! Vit - to-ria, mio
Vic - torious. Vic - torious, Vic - torious, Vic - to-rious my

Piano.

f

p

co - re! Non la - gri-mar più, Non la - gri-mar
heart is! And tears are in vain, And tears are in

p

f *mf*

più, È sciol-ta d'A - mo-re La vil ser - vi - tù; Vit-to-ria! Vit-
vain, For love now has broken its shackles in twain; Vic-torious. Vic-

f *mf*

to - ria, mio co - re! Non la - gri-mar più, È
to - rious my heart is! And tears are in vain, For

p *cresc.*

sciolta d'A - mo - re La vil ser - vi - tù, È sciol -
love now has bro - ken its shackles in twain, For love

f *p* *cresc.*

f

ta d'A - mo - re La ser - vi - tù.
now has bro - ken its shackles in twain.

f *f* *f* *f*

meno mosso, e dolce assai. *p*

Già l'em-piaa' tuoi dan - ni Fra stuo - lo di sguar - di. Con vez - zi bu -
The false one is vanquish'd, her glances a - muse me, De - ception no

p *meno mosso, e dolce assai.*

cresc.

giar-di Di - spo - se - g'in - gan - - ni; Le fro - de, gli af -
longer with arts can - con - fuse - me! No false-hood or

cresc.

fan-ni Non han-no più to - - co, Del cru - do suo fo - co È
sorrow op - press me with rig - - or, The flame, once so cru - el, has

f Tempo I.

spen-to - far - do - re! Vit - to - ria! Vit - to - ria! Vit -
spent all - its - vig - - or! Vic - to - rious! Vic - to - rious! Vic -

p

to-ria! Vit - to - ria, mio co - - re! Non la - grimar più, Non
torious! Vic - to - rious my heart is! And tears are in vain, And

f

la - gri-mar più, È sciol-ta d'A - mo - re La vil ser - vi -
tears are in vain, For love now has bro - ken its shack - les in

p *cresc.* *f*

tù, È seiol - - - - - ta d'A-
twain, For love - - - - - now has

meno mosso.e dolce assai. *p*

mo-re La ser - vi - tu! Da lu - ci ri - den - ti Non e - see più
broken its shackles in twain! Her smile once en - trancing no darts is re -

f *f* *f* *p* *meno mosso.e dolce assai.*

strale, Che pia - ga mor - ta - le Nel pet - to - m'av - ven - - ti: Nel
vealing, The wounds in my bo - som with time are all - heal - - ing; All

cresc.

duol, ne' tor - menti lo più non mi sfae - - cio È rot - to - gni
sorrow and torment no lon - ger I'm fear - - ing, Now bro - ken each

cresc.

Tempo I.

f

lae-cio, Spa - ri - to il ti - mo - re! Vit - to-ria! Vit - to-ria! Vit-
 tie is, all fears dis - ap - pear - ing! Vic - to-rious Vic - to-rious, Vic-

f

p

to-ria! Vit - to-ria, mio co - re! Non la - grimar più, Non la - grimar
 torious, Vic - to-rious my heart is! And tears are in vain, And tears are in

p

f

più, È sciol - ta d'A - mo-re La vil ser - vi - tù, È sciol -
 vain, For love now has bro-ken its shackles in twain, For love

f

p

cresc.

f

largamente stent.

ta d'A - mo-re La ser - vi - tù!
 now has broken its shackles in twain!

cresc.

f

f

f

col canto

f

sf

sf

sf

Intorno all'idol mio. (Caressing mine idol's pillow.)

Aria.

English Version by
DR TH. BAKER.

MARCO ANTONIO CESTI.
(1620 - 1669(?))

Largo amoroso. (♩ = 84.) *ben portando la voce e molto espr.*

Voice.

In - tor - no al - li - dol
Ca - ress - ing mine i - dol's

Piano.

p con delicatezza e legato

mi - o spi - ra - te pur, spi - ra - te, au - re,
pil - low Breathe light - ly e'er, breathe light - ly, Zephyrs,

au - re so - a - vi e gra - te, e nel - le guan - cie e
Zephyrs so sooth - ing and spright - ly, And to his cheek, kind

Copyright, 1894, by G. Schirmer, Inc.
Copyright renewal assigned, 1926, to G. Schirmer, Inc.

cresc. *rfz* *più cresc.*

let - te ba - cia - te - lo per me, cor - te - si, cor -
breez - es, In greet - ing bear from me, The sweet - est, the

*Ad. ** *Ad. ** *Ad. ** *Ad. **

rfz *p* *poco rit.* *p*

te - si au - ret - - - te! e nel - le guan - cie e -
sweet - est of kiss - - - es! And to his cheek, kind

rfz *p smorz.* *poco rit.* *p*

*Ad. **

smorz. *cresc.*

let - te ba - cia - te - lo per me, ba - cia - te - lo per me, cor -
breezes, In greet - ing bear from me, in greet - ing bear from me the

*Ad. ** *Ad. ** *Ad. **

rfz *p* *rit.* *tr*

te - si, cor - te - si au - ret - - te!
sweet - est, the sweet - est of kiss - - es!

rfz *p* *col canto pp*

*Ad. ** *Ad. ** *Ad. **

mf *cresc.*

Al mio ben, che ri - po - sa su la - - li
To my love, who his spir - it to rest - ful

p

* *Ad.* *

dim. *cresc.* *rfz*

del - la qui - e - te, gra - ti, gra - ti
night doth sur - ren - der, Waft ye, waft ye

Ad. * *Ad.* * *Ad.* *

poco rit. *tr* *p*

so - gnias - si - ste - te E il mio racchiu - so ar -
fair dreams and ten - der, And all my pas - sion re -

poco rit. *p*

Ad. *

più cresc.

do - re sve - la - te - gli per me, o lar - ve, o
press - ed Re - veal to him for me, O vis - ion, O

cresc.

Ad. * *Ad.* * *Ad.* *

rfz portando *pp* *tr* *mf*

lar - ve d'a - mo - re, e il
vis - ion so - bless - ed! And

rfz *p* *mf*

Ad. *

mio rac-chiu - so ar - do - re sve - la - te-gli per me, sve -
all my pas - sion re-press-ed Re - veal to him for me, re -

decresc.

Ad. * *Ad.* * *Ad.* * *Ad.* *

cresc. *rfz*

la - te-gli per me, o lar - ve, o lar - ve d'a -
veal to him for me, O vis - ion, O vis - ion so

cresc.

Ad. * *Ad.* * *Ad.* *

rit.

mo - re!
bless - ed!

p col canto *p* *dim.* *pp*

Ad. * *Ad.* *

Che fiero costume. (How void of compassion.)

Arietta.

English Version by
D^r TH. BAKER.

GIOVANNI LEGRENZI.
(1625 - 1690)

Allegretto con moto. (♩ = 56.)

Voice

mf

Che - fie - ro co - stu - me d'a - li - ge - ro nu - me, che a
How void of compas - sion Is Cu - pid his fashion, Who

Piano.

mf *sfz* *p*

leggiere e grazioso

f *p*

for - za di pe - ne si fac - cia a - do - rar, si fac - cia a - do - rar, — che a
drives me by torment himself to a - dore, him - self to a - dore, — Who

sf *f*

for - za di pe - ne si fac - cia a - do - rar! —
drives me by torment himself to a - dore! —

p *mf*

ℳ. *

ℳ. * ℳ. * ℳ. *

ℳ. *

ℳ. *

mf un poco meno *rfz*

E pur nell' ar-do-re il dio tra-di-to-re un
And yet in my ar-dor I fol-low the hard-er The

f *un poco meno* *rfz*

La. * La. *

espr. *dol.* *p*

va-go sembian-te mi fe'i-do-la-trar, un va-go sembian-te mi
vi-sion e-lu-sive he shadows be-fore, The vi-sion e-lu-sive he

f *p*

La. * La. * La. *

rit. *Tempo I. sfz* *decrease.*

fe'i-do-la-trar. Che fie-ro eos-tu-me d'a-li-ge-ro nu-me, che a
shadows be-fore. How void of compassion Is Cu-pid his fashion, Who

rit. *più f* *ten.* *sfz* *p*

La. > * La. * La. * La. *

cresc. *f* *mf*

for-za di pe-ne si fac-cia a-do-rar, si fac-cia a-do-rar! che a
drives me by torment himself to a-dore, him-self to a-dore! Who

cresc. *sfz* *f*

La. * La. * La. * La. *

f
for - za di pe - ne si fac - cia a - do - rar!
drives me by torment him - self to a - dore!

p

Ad. *

mf sfz
Che cru - do de - sti - no che un cie - co bam - bi - no con
O Des - ti - ny senseless! A boy so defenceless, Scarce

cresc. f mf p

Ad. * Ad. * Ad. *

cresc. f p
boc - ca di lat - te si fac - cia sti - mar, si fac - cia sti - mar, con
wean'd, yet can make us his fa - vor implore, his fa - vor im - plore, Scarce

cresc. f

Ad. * Ad. * Ad. *

boc - ca di lat - te si fac - cia sti - mar!
wean'd, yet can make us his fa - vor im - plore!

p mf cresc.

Ad. *

mf un poco meno *rf*

Ma que - sto ti - ran - no con bar - ba - ro - ingan - no, en -
 A ty - ran - nous mentor, Our eyes he doth en - ter With

f *un poco meno* *rf*

Ad. * Ad. *

espr. *dol.* *p*

tran - do per gli occhi, mi fe' so - spi - rar, — en - tran - do per gli occhi mi
 bar - bar - ous wile still we sigh and give o'er, — With bar - bar - ous wiles till we

f *p*

Ad. * Ad. * Ad. *

rit. *Tempo I.* *decrease.*

fe' so - spi - rar. Che cru - do de - sti - no che un
 sigh and give o'er. O Des - ti - ny sense - less! A

rit. *più f* *ten.*

Ad. * Ad. * Ad. * Ad. *

cie - co bam - bi - no con boe - ca di lat - te si fae - cia sti - mar, si
 boy so de - fence - less, Scarce wean'd, yet can make us his fa - vor im - plore, his

1. * 2. *

fae - cia sti - mar! _____ con boe - ca di lat - te si
 fa - vor im - plore! _____ Scarce wean'd, yet can make us his

1. * 2. *

fae - cia sti - mar!
 fa - vor im - plore!

1. * 2. * 3. *

Deh più a me non v'ascondete. (Ah! why let me ever languish.)

Arietta.

English Version by
D^r TH. BAKER.

GIOVANNI MARIA BONONCINI.

(1640 - 1703)

p dolce.

Larghetto. (♩ = 40.)

Voice.

Deh più a me non v'ascon -
Ah! why let me ev - er

Piano.

*p dol.**cresc.**p*

de - te, lu - ci va - ghe del mio sol,
languish In thy wayward beams, my Sun?

Deh più a me non v'ascon -
Ah! why let me ev - er

p dol.

de - te, lu - ci va - ghe del mio sol, — lu - ci va - ghe — del mio
languish In thy way - ward beams, my Sun, in thy way - ward beams, my

rit.

sol, lu - ci va - ghe del mio sol, lu - ci va - ghe del mio
 Sun, In thy way-ward beams, my Sun, In thy way - ward beams, my

rit.

sol.
 Sun?

p Con sve - lar - vi, *scay or le*
 Clear out - shin - ing, thou canst

p dol. *p*

rit.

sie - te, voi po - te - te far que - st'al-ma fuor di duol, voi po -
 ban-ish All the anguish Of the night my soul doth shun, All the

rit.

dim. *rit.*

te - te far que-st'al- ma fuor di duol, far quest'al-ma fuor di duol.
 an - guish of the night my soul doth shun, of the night my soul doth shun.

p dol.

p

Deh, più a me non v'a-scon - de - te, lu - ci va - ghe del mio
 Ah why let me ev - er languish In thy wayward beams, my

sol,
Sun?

deh, più a me non v'a-scon - de - te, lu - ci va - ghe del mio
 Ah why let me ev - er languish In thy wayward beams, my

p

sol, lu - ci va - ghe del mio sol, lu - ci va - ghe del mio
 Sun, in thy way - ward beams, my Sun, in thy way - ward beams, my

molto rit.

sol, lu - ci va - ghe del mio — sol.
 Sun, in thy way - ward beams, my — Sun?

col canto *p* *ff*

O cessate di piagarmi.

(O no longer seek to pain me.)

Arietta.

English Version by
DR TH. BAKER.

ALESSANDRO SCARLATTI.

(1659 - 1725)

Andante con moto. (♩. = 80 and ♩. = 50.)

Voice. *p*

O ces - sa - te di pia - gar - mi,
O no long - er seek to pain me,

Piano. *agitato*
p sempre legato

o la - scia - te - mi mo - rir, o la - scia - te - mi mo - rir.
Or give o'er, and let me die, Or give o'er, and let me die.

p *cresc. rinf. string.*

Lu - c'in - gra - te, di - spie - ta - te, lu - c'in - gra - te,
Eyes so fate - ful, so un - grate - ful, eyes so fate - ful,

Copyright, 1894, by G. Schirmer, Inc.

Copyright renewal assigned, 1926, to G. Schirmer, Inc.

poco a poco -

di - spie - ta - te, più del ge - loe più del mar - mi
so un - grate - ful; Ice nor stone could so dis - dain me,

dim.

p *smorz.* *pp*

fred - dee sor - dea' miei mar - tir, fred - dee sor - dea'
Nor so cold - ly hear my cry, nor so cold - ly

p *pp*

rit. *mf dolente ed appassionato.*

miei mar - tir. O ces - sa - te di pia - gar - mi,
hear my cry. Or no long - er seek to pain me,

mf

con dolore e ritenuto assai

o la - scia - te - mi mo - rir, o la - scia - te - mi mo - rir.
Or give o'er, and let me die, Or give o'er, and let me die.

p *rit. assai*

*La seconda volta
molto ritenuto*

22
Se Florindo è fedele.
(Should Florindo be faithful.)

Arietta.

English Version by
D^r TH. BAKER.

ALESSANDRO SCARLATTI.
(1659 - 1725)

Allegretto grazioso, moderato assai. (♩ = 132.)

Piano.

Voice.

Se Flo - rin - do è fe -
Should Flo - rin - do - be -

de - le io min - na - mo - re - rò,
faith - ful Sure - ly I'll fall in love;

se Flo - rin - do è fe - de - le io min - na -
Should Flo - rin - do - be - faith - ful Sure - ly I'll

mo - re - rò, s'è fe - de - le Flo - rin - do m'in -
fall in love; Should Flo - rin - do be faith - ful I'll

cresc. *f*

dolce
na - mo - re - rò, io m'in - na - mo - re - rò, s'è fe -
sure-ly fall in love, I'll sure - ly fall in love; If Flo -

p

de - le Flo - rin - do m'in - na - mo - re - rò,
rin - do be faith - ful I'll sure - ly fall in love,

f *p*

rall.
m'in - na - mo - re - rò, m'in - na - mo - re - rò,
I shall fall in love, I shall fall in love,

col canto *imitando la voce*

f a tempo *p dolce*

io min - na - mo - re - rò.
I'll sure-ly, sure-ly fall in love.

f a tempo *p* *p*

p

Po - trà ben lar-co ten - de - re il fa - re -
How art - ful e'er he draw the bow, Well - vers'd in -

fp

tra-toar - eier, chio mi sa-prò di - fen - de - re d'un
arch-ers' wiles, My heart I can de - fend, I know, From

fp *fz*

guar - do lu - sin - ghier. Pre - ghi,
a - ny lur - ing smiles. Sigh - ing,

f *p* *pp* *cresc.* *p*

pian - ti e que - re - le, io non a - scol - te - rò,
 weep - ing, and im - plor - ing My breast can nev - er move;

pp *p*

con grazia

ma se sa - rà fe - de - le, ma se sa - rà fe - de - le io
 But if he should be faithful, but if he should be faith - ful I'll

p *dolce*

mìn - na - mo - re - rò, io mìn - na - mo - re -
 sure - ly fall in love, I'll sure - ly fall in

rall.

rò, mìn - na - mo - re - rò, mìn - na - mo - re -
 love, I shall fall in love, I shall fall in

p *col canto* *imitando il canto*

a tempo *p*

rò, io min - na - mo - re - rò, se Flo -
love, I'll sure - ly, sure - ly fall in love; Should Flo -

a tempo

rin - doè fe - de - le io min - na - mo - re - rò,
rin - do - be - faith - ful I'll sure - ly fall in — love;

se Flo - rin - doè fe - de - le
Should Flo - rin - do - be - faith - ful

p

cresc.

io min - na - mo - re - rò, s'è - fe - de - le Flo -
I'll sure - ly fall in — love; Should Flo - rin - do - be

cresc.

f rin - do m'in - na - mo - re - rò, io m'in - na - mo - re -
 faith - ful I'll sure - ly fall in love, I'll sure - ly fall in

p

rò, s'è fe - de - le Flo - rin - do m'in - na - mo - re -
 love; Should Flo - rin - do be faith - ful I'll sure - ly fall in

f *p*

rall.

rò, min - na - mo - re - rò, min - na - mo - re -
 love, I shall fall in love, I shall fall in

p *col canto* *imitando la voce*

f *p rit. assai*

rò, io m'in - na - mo - re - rò.
 love, I'll sure - ly, sure - ly fall in love!

f *rit. assai*

28
Son tutta duolo.
 (Desponding, lonely.)

English Version by
 Dr TH. BAKER.

Aria.

ALESSANDRO SCARLATTI.
 (1659 - 1725)

Piano. *Largo. (♩ = 43.)*

Voice.
p con grande espressione

Son tut-ta duo-lo, non ho che affan-ni
 Desponding, lone-ly I here must lan-guish,

f *p* *lento*

e mi dà mor-te pe-na cru-del, pe-na cru-del
 Sore wounded e-ven For death I wait, for death I wait;

stent.

e mi dà mor-te pe-na cru-del, pe-na cru-del:
 Sore wounded e-ven For death I wait, for death I wait;

a tempo

p

e per me so - lo so - no ti - ran - ni glia-stri, la
And me, me on - ly Mock in mine an - guish All stars in

p

sor - te, i nu-mil ciel, e per me so -
heav - en, The gods, and Fate, and me, me on -

cresc. *p*

lo so - no ti - ran - ni glia-stri, la sor - te, i nu -
ly mock in mine an - guish all stars in heav - en, the gods, —

cresc. *f*

p *pp*

mi, i nu-mil ciel, i nu-mil ciel.
— the gods, and Fate, the gods, and Fate.

p *pp* *f*

p Son tut - ta duo -
De-sponding, lone -

lo, non ho che af - fan - ni
ly I here must lan - guish,

f *lento*
e mi - dà mor - te pe - na cru - del, pe - na cru - del,
Sore wounded e - ven For death I wait, for death I wait;

f *stent.* *rit.*
e mi - dà mor - te pe - na cru - del, pe - na cru - del.
Sore wounded e - ven For death I wait, for death I wait.

31
Spesso vibra per suo gioco.

(Oft the blindfold boy.)

English Version by

D^r TH. BAKER

Canzonetta.

Allegro. (♩. = 126.)

ALESSANDRO SCARLATTI.

(1659 - 1725)

Voice.

Piano.

f con grazia.

f marcato.

Spes - so — vi - bra per — suo —
Oft — the — blind - fold boy — doth —

più f

p

gio - co il — ben - da - to par - go - let - to stra - li —
bran-dish, While in — sport-ive mood he — hov - ers, Gold - en —

cresc.

dò - ro in u - mil — pet - to, stral di — fer - ro in no - bil co - -
shafts for low - ly — lov - ers, Darts of — steel for heartshe - ro -

f

p rall.

Copyright, 1894, by G. Schi. mer, Inc.

Copyright renewal assigned, 1926, to G. Schirmer, Inc.

Printed in the U. S. A.

a tempo. *f* *rall.*

re, stral di fer ro in no bil co -
ic, darts of steel for hearts he ro -

a tempo. *f* *p rall.*

re.
ic.

f a tempo. *cresc.* *f* *f*

p

Poi lan - guen-do in mez - zo al fo-co del di -
Then con - sum-ed by fire they languish Of his -

p

cresc.

ver-so ac-ce - so stra-le per og - get-to non e -
fiercely en-kin dled ar-rows, Old or young, a-like their

f

gua - le que - - - sto man - - - ca, que - - - sto
 sor - rows, None so bold, no, none so

f

pp

man - - ca e quel vien me - - - no, que - - - sto
 cold, — can play the sto - - ic, none so

pp

rit assai.

man - - ca, que - - sto man - ca e quel vien me - - no.
 bold, — no, none — so cold — can play the sto - ic.

col canto.

p

Spes - so — vi - bra per — suo —
 Oft — the — blind - fold boy — doth —

p

f marcato.

più f > > > > >

gio - - co il ben - - da - - to par - - go - -
 bran - dish, While in play - ful mood he

cresc.

p *f*

let - - to stra - li do - ro in u - - mil
 hov - ers, Shafts of gold for low - ly

p *f*

f *p* *rall.*

pet - to, stral di fer - ro in no - bil se - -
 lov - ers, Darts of steel for hearts he - ro - -

f *p col canto.*

a tempo. *f* *p rall. assai.*

no, stral di fer - ro in no - bil se - - no.
 ic, Darts of steel for hearts he - ro - - ic.

a tempo. *f* *p col canto.*

35
Se tu della mia morte.
(Would'st thou the boast of ending.)

Aria.

English Version by
DR TH. BAKER.

ALESSANDRO SCARLATTI.
(1659 - 1725)

Andante. (♩. = 56.)

Voice.

Piano.

Se tu — del-la mia mor - te a que-sta de-stra
Would'st thou — the boast of end - ing A life and love of -

for - te la glo-ri-a non vuoi dar, dal - la tua il lu - - mi, dal - -
fend-ing De-ny to this right hand; Grant it to thine own eyes, grant

p la a'tuoi lu - mi. *p* Se tu del-la mia mor-te a
it to thine own eyes. Would'st thou the boast of end-ing A

que-sta de-stro for - te la glo - ria non vuoi dar,
life and love of - fend - ing De - ny to this righthand,

p dal - - - la, — dal - la a'tuoi lu - - mi,
Grant it — to thine, to thine own eyes,

p dal - - - la, — dal - la a'tuoi lu - - mi,
Grant it — to thine, to thine own eyes;

rit. con grazia.

rit. col canto. *f*

p

e il dar - do del tuo sguar - do sia quel - lo che m'uc -
 As lanc - es keen, thy glanc - es be swift and sure in

p *cresc.* *ed*

f

ci - da, sia quel - lo che m'uc - ci - da e
 slay - ing A heart they so de - spise, a heart

accel. *f*

p

mi con - su - mi, sia quel - lo che m'uc - ci - da e
 they - so - de - spise; Be swift and sure in slay - ing a

p

pp

mi con - su - mi.
 heart they so despise.

pp *mf* *p*

p *f*

Se tu del - la mia mor - te a que - sta de - stra
 Would'st thou the boast of end - ing A life and love of -

p *f*

p *>* *>*

for - te la glo - ria non vuoi dar, dal - la a'tuoi lu -
fend - ing De - ny to this right hand, Grant it to thine own

p

mi, dal - - - la a'tuoi lu - - mi.
eyes, grant it to thine own eyes.

p

f *>*

Se tu del - la mia mor - te a
Would'st thou the boast of end - ing A

f *>*

cresc. *>* *>*

que - sta de - stra for - te la glo - ria non vuoi dar, dal - - la, dal -
life and love of - fend - ing De - ny to this right hand, Grant it to

mf *>* *cresc.* *p*

cresc. *p* *rit. volto.*

la a'tuoi lu - mi, dal - - la, dal - la a'tuoi lu - mi.
thine, to thine own eyes, grant it to thine, to thine own eyes.

cresc. *p* *rit. col canto.*

39
Un certo non so che.
(There's one, I know him not.)

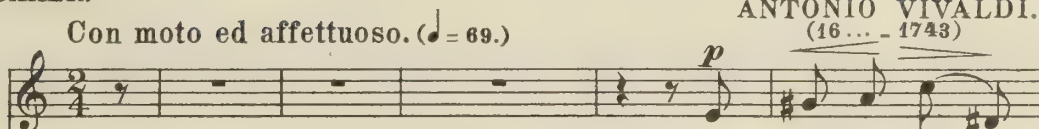
Arietta.

English Version by
DR TH. BAKER.

ANTONIO VIVALDI.
(16... - 1743)

Con moto ed affettuoso. (♩ = 69.)

Voice.

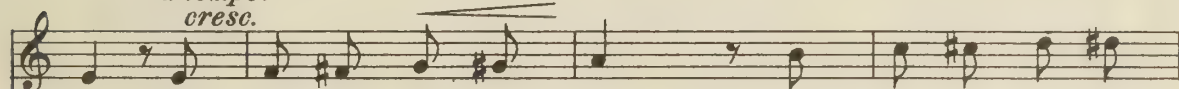


Un cer - to non so
There's one, I know him

Piano.

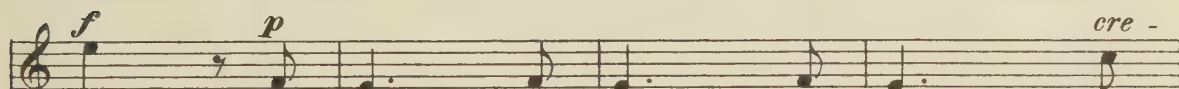
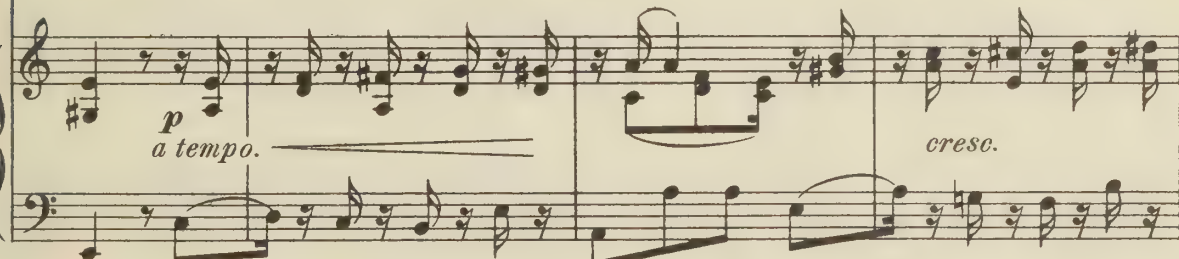


a tempo.
cresc.



che mi giun-gee pas - sail cor,
not, In - to my heart did rove, mi giun-gee pas-sail
in - to my heart did

a tempo.



cor, e pur do - lor, non è, e
rove, And yet no pain he brought, and



scen *do* *f* *p* *poco rit.*

pur do - lor non è, do - lor non
yet no pain he brought, no pain he

scen *do* *fz* *p* *poco rit.*

*Ad. ** *Ad. **

Più sostenuto. *mf*

è. Un cer-to non so che, un
brought. There's one, I know him not, there's

mf

*Ad. **

animato. *cresc.* *f*

cer-to non so che, non so che mi pas-sai il cor, e
one, I know him not, In to my heart did rove, And

animato. *cresc.*

*Ad. ** *Ad. **

cresc. *f* *p* *rit.*

pur do - lor non è, e pur do - lor non
yet no pain he brought, and yet no pain he

cresc. *p* *rit.*

*Ad. ** *Ad. ** *Ad. **

p *lento.*

è. brought. Se que - sto fos - se a - mor? —
Can this Un-known be Love?

f *p* *col canto pp*

f *a tempo.*

nel suo vo - ra - ce ar - dor, — nel suo vo - ra - ce ar - dor già po - si in -
Who, fain his pow'r to — prove, — who, fain his pow'r to — prove, A foot un -

f *a tempo.* *sfz*

f *mf* *Sostenuto espress.* *a tempo.*

cau - ta, po - si il piè! se que - sto fos - se a - mor? nel
war - y, un-war - y caught! Can this Unknown be Love? Who,

cresc. *f* *mf sostenuto.* *p* *a tempo.*

f *mf*

suo vo - ra - ce ar - dor, — nel suo vo - ra - ce ar - dor già po - si in -
fain his pow'r to prove, — who, fain his pow'r to prove, A foot un -

sfz *p* *f*

rfz *f*

cau - ta, po - si il piè, in-cau - ta il piè!
war - y caught, a foot un-war - y caught!

cresc. *f* *mf* *ritard.*

*Ad. ** *Ad. ** *Ad. **

p molto ritard. *mf a tempo.* *cresc.*

Un cer-to non so che mi giun-ge e pas-sa il cor, mi
There's one, I know him not, In - to my heart did rove, in -

p *col canto.* *p a tempo.*

*Ad. ** *Ad. **

f *p* *cresc.*

giunge e passa il cor, e pur do - lor non è, e
to my heart did rove, And yet no pain he brought, and

p *cresc.*

*Ad. ** *Ad. ** *Ad. ** *Ad. **

f p *poco rit.*

pur do - lor non è, do - lor non è.
yet no pain he brought, no pain he brought.

sfz *p* *poco rit.*

*Ad. ** *Ad. **

Più sostenuto.

mf

Un cer-to non so che,— un cer-to non so
There's one, I know him not,— there's one, I know him

mf

*Red. **

animato. *f* *p*

che,— non so che mi pas-sa il cor, e
not,— In-to my heart did rove, And

cresc. animato. *sfz* *p*

cresc. *portando.*

pur do-lor non è, e
yet no pain he brought, and

cresc.

f *p* *rit.*

pur do-lor non è; mi giun-ge e pas-sa il
yet no pain he brought, in-to my heart did

rit.

cresc. *f* *dim.*

cor, mi giun-ge e pas-sa il cor, e pur do-
rove, in - to my heart did rove, And yet no

cresc. *f* *mf*

*Ad. ** *Ad. **

cresc. ed affettuoso.

lor non è, e pur do - lor non
pain he brought, and yet no pain he

dim. *p* *più f* *cresc.*

*Ad. ** *Ad. **

ritard. *p*

è, do - lor non è, do - lor non è!
brought, no pain he brought, no pain he brought!

col canto. *f*

*Ad. ** *Ad. ** *Ad. **

mf *dim.* *p* *f*

*Ad. ** *Ad. **

Pur dicesti, o bocca bella.

(Mouth so charming.)

Arietta.

English Version by
DR TH. BAKER.ANTONIO LOTTI.
(1667-1740)

Allegretto grazioso. (♩ = 69.)

Piano.

p e leggiero.

ten.

ten.

ten.

ten.

*mf**pp*

Voice.

p

Pur di - ce - sti, o boc - ca, boc - ca bel - la, o
Mouth so — charm - ful, O tell me now, O tell me, O

sempre *p*

boc - ca, boc - ca bel - la, quel so - a - ve e
tell me now, O tell - me Why thy sweet - ness

tr *dolce.*

ca - ro sì, sì, che fa
lures me so, so, That in

ten. *ten.*

tr rit.

tut - to il mio pia - cer, il mio pia - cer.
thee all bliss is mine, all bliss is mine.

rit.

a tempo *p* *cresc.*

Pur di - ce - sti, o
Mouth so charm-ful, O

a tempo *ben cantando.* *cresc.*

molto. *pp rit. con grazia.*

boc - ca, boc - ca bel - la, o boc - ca, boc - ca bel - la,
tell me now, O tell me, O tell me now, O tell me

molto. *pp rit. col canto.*

f *pp con grazia.*

quel — so - va - ve e ca - ro sì, sì, quel — so -
 Why — thy sweet - ness lures — me so, so, Why — thy

f *ten.* *ten.* *ten.* *f* *pp* *ten.*

portando *cresc.*

a - ve e ca - ro sì, che — fa tut - to il mio pia -
 sweet - ness lures me so, That — in thee all — bliss is

ten. *ten.* *cresc.*

mf *p smorz.*

cer, il mi - o pia - cer, — il mio pia -
 mine, all bliss — is — mine, — all bliss is —

mf *dim.* *p*

tr *tr* *tr*

cer, quel — so - a - ve e ca - ro sì, sì,
 mine; Why — thy sweet - ness lures — me so, so,

ten. *ten.* *ten.*

*smorz. con grazia.**rit.*

che — fa tut - to il mio pia - cer, — che — fa tut - to il
That — in thee all — bliss is mine, — that — in thee all

cresc. *mf* *smorz.* *dim.*

mio — pia - cer, — il mio pia - cer.
bliss — is — mine, — all bliss is — mine.

p *ben cantando.*

mf
Per o -
E'en thy —

sempre p

f
nor di sua fa - cel - la con un — ba - cio A - mor t'a - pri, —
charms to vow com - pel me, Cu - pid — ope'd thee with a kiss, —

f

pp *rit.* *mf*

con — un — ba — cio A — mor — t'a — pri, — dol — ce —
 Cu — pid — ope'd thee with — a — kiss, — Thou sweet

pp *rit.* *mf*

rit. *pp* *vocalizzato con grazia.*

fon — te — del go — der, ah! — ah!
 fount of — joy di — vine, ah! — ah!

rit. col canto. *pp*

3 *3* *3 rit. 3* *f* *rall. tr*

ah! — sì, — del go — der.
 ah! — fount of joy di — vine.

rit. *f* *rall.*

p

Tempo I.

Pur di —
 Mouth so —

p *ben cantando e legato.* *sempre p*

ce - sti, o boc - ca, boc - ca bel - la, o boc - ca, boc - ca
charm - ful, O tell me now, O tell me, O tell me now, O

bel - la, quel so - a - ve e ca - ro si,
tell me Why thy sweet - ness lures me so,

si, che fa - tut - to il mio pia - cer, il
so, That in - thee all bliss is mine, all

tr rit. a tempo
mio pia - cer.
bliss is mine.

rit. a tempo ben cantando.

*p**cresc. molto.**pprit. con grazia.*

Pur di - ce - sti, o boc - ca, boc - ca bel - la, o boc - ca, boc - ca
Mouth so — charm - ful, O tell me now, O tell me, O tell me now, O

*cresc. molto.**pprit. col canto.*

bel - la, quel — so - a - ve e ca - ro sì, sì,
tell me Why — thy sweet - ness lures — me so, so,

f
*ten.**ten.**ten.**f**pp con grazia.**rit.**portando.**cresc.*

quel — so - a - ve e ca - ro sì, che — fa
Why — thy sweet - ness lures me so, That — in

*pp**rit.**cresc.*

tut - to il mio pia - cer, il mi - o pia - cer,
thee all — bliss is mine, all bliss — is — mine,

*mf**dim.**p*

p smorz. *tr* *tr*

il mio pia - cer, quel so - a - - ve e
all bliss is mine, Why thy sweet - ness

ten. *ten.*

tr

ca - ro sì, sì, che fa tut - to il mio pia -
lures me so, so, That in thee all bliss is

ten. *cresc.* *p*

smorz. con grazia. *frit.*

cer, che fa tut - to il mio pia - cer, il
mine, that in thee all bliss is mine, all

rit. *mf smorz.* *dim.* *p*

tr

mio pia - cer.
bliss is mine.

ben cantando.

Sebben, crudele.

(Tho' not deserving.)

Canzonetta.

English Version by
D^r TH. BAKER.

ANTONIO CALDARA.
(1671 - 1763)

Allegretto grazioso. (♩ = 84.)

Piano. *f* *p smorz.*

Voice.

p

cresc.

Seb - ben, cru - de - le, mi fai lan - guir, — sem - pre fe -
Tho' not de - serv - ing Thy cru - el scorn, — Ev - er un -

p

cresc.

de - le, sem - pre fe - de - le ti vo - gli o a - mar.
swerv - ing, ev - er un - swerv - ing Thee on - ly I love.

più cresc.

rit.

più cresc.

rit.

deciso.

mf

Seb - ben, cru - de - le,
Tho' not de - serv - ing

p

mf

cresc. *f* *rit. assai.*

mi fai lan - guir, — sem - pre fe - de - le ti vo - gliò a -
 Thy cru - el scorn, — Ev - er un - swerv - ing Thee on - ly I

cresc. *f* *rit. assai.*

mf *cresc.*

mar. Seb - ben, cru - de - le, mi fai lan - guir, —
 love. Tho' not de - serv - ing Thy cru - el scorn, —

mf *cresc.*

f *rit. assai.* *p*

sem - pre fe - de - le ti vo - gliò a - mar. Con la lun - ghez - za
 Ev - er un - swerv - ing Thee on - ly I love. When to thee kneel - ing

rit. assai.

f

del mio ser - vir la tua fie - rez - za, la tua fie -
 All I have borne, Thy pride un - feel - ing, Thy pride un -

f

rez - za sa - prò stan - car, la tua fie - rez - za
 feel - ing I then shall move, Thy pride un - feel - ing

rit.
 sa - prò stan - car.
 I then shall move.

f
p smorz.

rit. *rit.* *a tempo.*

p
 Seb - ben, cru - de - le, mi fai lan - guir, —
 Tho' not de - serv - ing Thy cru - el scorn, —

p

cresc. *più cresc.* *rit.*
 sem - pre fe - de - le, sem - pre fe - de - le ti vo - gliò a -
 Ev - er un - swerv - ing, ev - er un - swerving Thee on - ly I —

cresc. *più cresc.* *rit.*

mar.
love.

f deciso.

p

Seb - ben, cru -
Tho' not de -

mf

cresc.

f

de - le, mi fai lan - guir, _____ sem - pre fe - de - le ti
serv - ing Thy cru - el scorn, _____ Ev - er un - swerv - ing Thee

rit assai.

mf

cresc.

vo - glio a - mar, seb - ben, cru - de - le, mi fai lan -
on - ly I love; Tho' not de - serv - ing thy cru - el

rit assai.

mf

cresc.

f

rit assai.

guir, _____ sem - pre fe - de - le ti vo - glio a - mar. _____
scorn, _____ Ev - er un - swerv - ing Thee on - ly I love. _____

f

rit assai.

pp

Selve amiche, ombrose piante.

(Kindly forest.)

Arietta.

English Version by
D^r TH. BAKER.

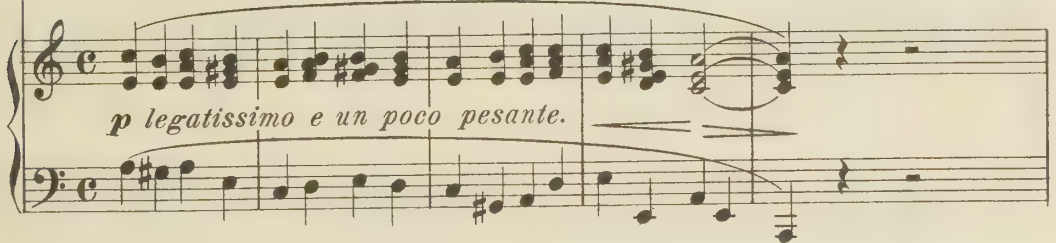
ANTONIO CALDARA.
(1671 - 1763)

Andantino. (♩ = 69.)

Voice.



Piano.



tratt. sempre e con grazia.

fi - do al - ber - go del mio co - re, del mio co - re, fi - do al - ber - go del mio
 Ref-uge of mine heart con - fid-ing, of mine heart con-fid - ing, of mine heart con-
tratt. sempre e con grazia.

fi - do al - ber - go del mio
 of mine heart, mine heart con-

co - re,
 fid - ing:

p chie - de a voi que -
 Here a soul in

p

cresc.

st'al-ma a-man-te qualche pa-ce, qualche pa-ce al suo do-lo-
 love that parch-es, All her sor-row, all her sor-row would fain be hid-

cresc.

cresc.

- re, qual - che pa - ce, qual - che pa - ce
- ing, All her sor - row, all her sor - row

cresc.

assai. *f rit.* *p*

al suo do - lo - re. Sel - vea - mi - che,
would fain be hid - ing. Kind - ly for - est,

assai. *f rit.* *p*

del mio co - re, del mio
heart, of mine heart con -

om - bro - se pian - te, fi - do al - ber - go del mio co -
ye shadowy arch - es, Ref - uge of mine heart con - fid -

co - re, fi - do al - ber - go del mio co - re, del mio co - re, fi - do al -
 fid - ing, Ref - uge of mine heart con - fid - ing, of mine heart con - fid - ing,

- re, fi - do al - ber -
 - ing, of mine heart,

ber - go del mio
 of mine heart con -

- go del mio co - re.
 - mine heart con - fid - ing.

rit. *tr.*

rit. *f a tempo.*

rit. assai.

Come raggio di sol.

(As on the swelling wave.)

English Version by

Dr TH. BAKER.

Aria.

ANTONIO CALDARA.

(1670 - 1763)

Sostenuto. (♩ = 46.)

Voice.

Piano.

Voice. *pp* *p*

Piano. *ppp*

Voice. *p*

Piano.

Voice.

Piano. *pp*

affrett. poco a poco. *pp*

men - tre del ma - re, men - tre del ma - re nel pro -
 While in the bo - som, while in the bo - som of th'un-

affrett. poco a poco.

p

fon - do se - no sta la tem - pe -
 fath - om'd o - cean There lies a tem -

p *cresc. e string.*

frit. rall. a tempo.

- sta a - sco - sa:
 - pest in hid - ing:

col canto. p a tempo.

p tranquillo.

co - sì ri - so ta - lor ga - io e pa - ca - to di con -
 So are ma - ny that wear a mien con - tent - ed, Ma - ny a

pp

ten - to, di gio - ia un lab - bro in - fio - ra,
vis - age where - on a smile e'er hov - ers,

men - tre nel suo se - gre - to il cor pia - ga - - -
While, deep with - in, the bo - som a heart tor - ment - - -

stent.

cresc. e string.

stent.

to s'an - go - scia e si mar - to - - -
ed In se - cret an - guish cov - - -

f dim. e rit. rall.

f dim. e rit. rall.

ra.
ers.

pp

dim. assai.

ppp

Consolati e spera!

(Take heart again!)

English Version by
DR. TH. BAKER.

Aria.

DOMENICO SCARLATTI.
(1685 - 1757)

Andantino. (♩ = 44.)

a piacere. *ten.* *a tempo.* *p* *poco rit.*

Voice. *mf*

Con - so - la - ti! e spe - ra!
Take heart a - gain! ne'er fal - ter!

Piano. *mf col canto.* *pp* *poco rit.*

ten. *

a tempo. *cresc.*

po - trai d'al-tro og - get - to più lie - to go -
Thou'lt find one as charm-ing, Nor need she he

a tempo. *p*

ten. *

poco marcato e rit. *p* *cresc.*

der, — più lie - to go - der. Con - so - la - ti! e
coy, — nor need she be coy. Take heart a - gain! ne'er

rit. *col canto.* *più f* *p*

ten. *

spe - ra! po - traid'al-tro og - get - to più lie - to go -
fal - ter! Thou'lt find one as charming, Nor need she be

più f

*And. **

dim. *cresc.* *decresc.*
der, go - der, più lie - to go - der, più lie - to go - der! Con -
coy, be coy, nor need she be coy, nor need she be coy! Take

p *cresc.* *mf* *dim.*

*And. **

ritard. *ten. a tempo.* *cresc.*
so - la - ti! po - traid'al-tro og - get - to più
heart a - gain! Thou'lt find one as charm - ing, Nor

col canto. fa tempo. *cresc.* *f*

ten. *rf* *rit. tr*
lie - to go - der, più lie - to go - der.
need she be coy, nor need she be coy!

rit. col canto. rf *p* *pp* *f* *f*

*And. ** *And. **

più f ben cantando e larga

La stel - la più
No star but may

marcato p smorz. sf legato. mf

*ℓω. * ℓω. **

la frase.

fie - ra, se can - gia d'a - spet - to, può an -
al - ter Its as - pect a - larm - ing, No

portando. f

co - ra l'af - fan - no mu - ta - re in pia - cer, mu -
sor - row so last - ing but yield - eth to joy, but

cresc.

mf

ta - - rein pia - cer, può an - co - ra l'af - fan - no, l'af - fan -
yield - eth to joy; No sor - row so last - ing, so last -

f mf sf p

a piacere.

rit. a tempo. p mf

no mu - ta - re in pia - cer! Con - so - la - ti! e
 - ing but yield - eth to joy! Take heart a - gain! Ne'er

rit. a tempo. a piacere. mf p

spe - ra! po - trai d'al - tro og - get - to più
 fal - ter! Thoult find one as charm - ing, Nor

cresc. p

poco marcato. rit. assai. p

lie - to go - der, più lie - to go - der, con - so - la - ti!
 need she be coy, nor need she be coy! Take heart a - gain!

p rit. col canto. più f

cresc.

e spe - ra! po - trai d'al - tro og - get - to più
 ne'er fal - ter! Thoult find one as charm - ing, Nor

p più f f

lie - to go - der, go - der, più lie - to go - der, più lie - to go -
need she be coy, be coy, nor need she be coy, nor need she be

der! Con - so - la - ti! po - trai d'al-tro og-get - to più
coy! Take heart a - gain! Thou'lt find one as charm - ing, Nor

lie - to go - der, più lie - to, più lie - to go - der.
need she be coy, nor need she, nor need she be coy!

Spe - - ra!
Take heart a - gain!

69
Affanni del pensier.

(O agonies of thought.)

Arietta.

English Version by

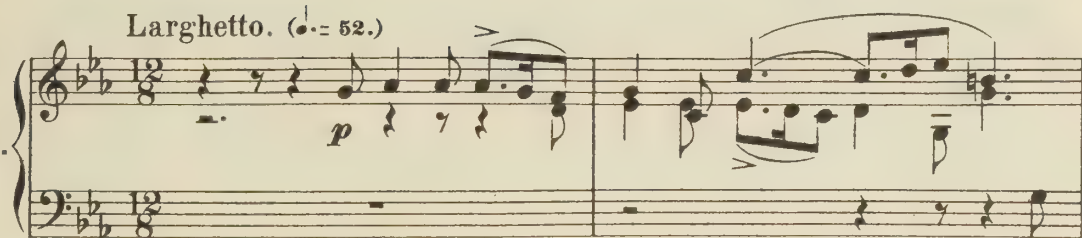
D^r TH. BAKER.

GIORGIO FEDERICO HANDEL.

(1683 - 1751)

Larghetto. (♩ = 52.)

Piano.



Musical notation for the piano introduction, featuring treble and bass staves with a key signature of two flats and a time signature of 12/8. The tempo is marked 'Larghetto' with a quarter note equal to 52 beats. The first measure includes a piano (*p*) dynamic marking.

Voice.

Af -
O

fan - ni del pen - sier, un sol mo - men - to
ag - o - nies of thought, one mo - ment on - ly

da - te - mi pa - ce almen, da - te - mi pa - ce almen, e
leave me in peace a - gain, leave me in peace a - gain, then

portando

poi tor - na - te. Af - fan -
turn and rend me. O ag -

f *p smorz.*

- ni del pen - sier, un sol mo - men - to
- o - nies of thought, one mo - ment on - ly

da - te - mi pa - ce almen, e poi tor - na - te,
leave me in peace a - gain, then turn and rend me,

un sol — mo — men — to da — te — mi pa — ce al —
 one mo — ment on — ly leave me in peace a —

men, — e poi tor — na — te, tor — na — — —
 gain, — then turn and rend me, one mo — — —

te, — e poi tor — na — te; Af — fan — ni del pen — sier,
 ment, then turn and rend me; O ag — o — nies of thought,

da — te — mi pa — ce al men, e poi tor — na — te, e poi, — — —
 leave me in peace a — gain one moment on — ly, and then, — — —

dim. *rit.*

e po - i tor - na - te.
then turn and rend me.

pp *rit. assai.*

Ah! mio cor.

(Ah, poor heart.)

Aria.

English Version by

Dr TH. BAKER.

GIORGIO FEDERICO HANDEL.

(1683 - 1751)

Andante stretto. (♩ = 104.)

Piano.

First system of the piano introduction. The treble staff features a series of chords and single notes, while the bass staff plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *cresc. assai* (crescendo very much).

Second system of the piano introduction. The treble staff continues with chords, and the bass staff maintains the eighth-note pattern. A *f* (forte) dynamic is marked in the treble staff.

Third system of the piano introduction. The treble staff continues with chords, and the bass staff maintains the eighth-note pattern. A *sempre cresc.* (always crescendo) marking is present.

Voice.

a piacere

Ah! — mio cor,
 Ah, — poor heart!

Fourth system of the piano introduction. The treble staff continues with chords, and the bass staff maintains the eighth-note pattern. Dynamics include *rit. assai e ff* (ritardando very much and fortissimo) and *col canto* (with the voice).

Copyright, 1894, by G. Schirmer, Inc.

Copyright renewal assigned, 1926, to G. Schirmer, Inc.

Printed in the U. S. A.

Tempo I.

schér - ni - to se - i.
he scorns thy love.

Stel - le, De - i, Nu - me d'a - mo - re! tra - di -
Hear me, Heaven, ye gods a - bove! Thee, O

to - re, t'a - mo tan - to, puoi la - sciar - mi sola in
trai - tor, love I on - ly, Canst thou leave me weeping

pian - to? Oh De - i! puoi la - sciar - mi, oh
lone - ly? O Heaven! canst thou leave me, O

De - i, per - chè? t'a - mo tan - to,
Heav - en! and why? So I love thee,

puo - - i la - sciar-mi so - la, so - la,
canst thou leave me weeping, weeping,

so - la in pian-to, puoi la - sciar-mi, oh De - i, per -
weeping and lone-ly, canst thou leave me, O Heav-en! and

chè?
why?

cresc.

f

Ah! mio co - re, scherni - to se - i. Stel - le,
 Ah, poor heart! he scorns thy love. Hear me,

De - i, Nu - me d'a - mo - re! tra - di -
 Heaven, ye gods a - bove! Thee, O

to - re, t'a - mo tan - to, puoi la - sciar - mi sola in
 trai - tor, love I on - ly, Canst thou leave me weeping,

pian - to, oh De - - - i, puo - i la -
 lone - ly, O Heav - - - en! canst thou

sciar - mi so - la, so - la, so - la in pian - to,
 leave me weeping, weeping, weeping, lone - ly,

puoi la - sciar - mi, oh De - i, per - chè? per -
 canst thou leave me, O Heav - en, and why? and

chè? per - chè? puoi la - sciar - mi so - la in pian - to, oh
 why? and why? canst thou leave me weeping, lone - ly, O

f largamente *rit.*
 De - i! puoi la - sciar - mi, oh De - i, per - chè?
 Heav - en! canst thou leave me, O Heav - en, and why?
f largamente, col canto

f

riten. assai e ff

Il mio bel foco.

(My joyful ardor.)

Recitativo ed Aria.

English Version by

DR TH. BAKER.

BENEDETTO MARCELLO.

(1686 - 1739)

Recit. *mf*

Voice. *a piacere*

Piano. *mf*

Il mio bel fo-co, o lon-ta-no o vi -
My joy-ful ar-dor, wheth-er near or far

ci - no ch'es-ser pos-si - o, sen - za can-giar mai tem-pre per
dis-tant from thee I tar-ry, Un - chang'd and con-stant ev - er, For

p rit.

voi, ca-re pu-pil-le, ar-de - rà sem - - - pre.
thee, O my be - lov-ed, Shall languish nev - - - er.

f *p rit.*

Copyright, 1894, by G. Schirmer, Inc.
Copyright renewal assigned, 1926, to G. Schirmer, Inc.

Allegretto affettuoso.

mf

Quella fiam-ma che m'ac - cen-de,
In my heart the flames that burn me,

mf

quel-la fiam-ma che m'ac -
in my heart the flames that

cresc. *p*

più f

cen-de pia-ce tan-to all'al-ma mi - a, pia-ce tan-to all'al-ma
burn me All my soul do so en - rav-ish, all my soul do so en -

sf *sf*

rit. f portando

mi - a, che giammai s'è-stin-gue - rà, s'è - stin-gue - rà, s'è - stin-gue -
ravish, That they ne'er shall cease to glow, shall cease to glow, shall cease to

sf *p* *rit.*

*p dolcemente legato e cresc.**sf*

rà, pia-ce tanto al-l'al-ma mi-a che giam-mai s'e-stin-gue-
 glow, All my soul do so-en-rav-ish, That they ne'er shall cease to

p *cresc. sempre*
 rà, s'e-stin-gue-rà, che giam-mai s'e-stin-gue-
 glow, shall cease to glow, that they ne'er shall cease to

f *p rit.* *a tempo*
 rà, s'e-stin-gue-rà, s'e-stin-gue-rà.
 glow, shall cease to glow, shall cease to glow.

p legato con grazia
 E se il fato a voi mi
 And should fate to ye re-

ren - de, va - ghi rai del mio bel so - le, al - tra luce el - la non
 turn me, Wan - d'ring rays of my fair sun, — Oth - er light I cov - et

p *p* (or.) *sf*
 vuo - le nè vo - ler giammai po - trà, nè vo -
 none, — Nor the wish can ev - er know, nor the

cresc. poco a poco

p *cresc. poco a poco*
 ler — giammai po - trà, nè vo - ler, nè vo - ler giam -
 wish can ev - er know, nor the wish, nor the wish can —

f *rit.*
 mai po - trà, giammai po - trà, — nè vo - ler giammai po -
 ev - er know, can ev - er know, — nor the wish can ev - er

sf *f* *p* *col canto pp*

tra.
know.

a tempo *cresc.*

p

Quel-la fiam-ma che m'ac - cen - de pia-ce tanto al-l'al-ma
In my heart the flames that burn me All my soul do so en -

p

mi - a, pia-ce tanto al-l'al-ma mi - a, che giammai sè - stin - gue -
ravish, all my soul do so en - ravish That they ne'er shall cease to

rit. *mf*

rà, sè - stin - gue - rà, sè - stin - gue - rà, pia-ce tanto al - l'al - ma
glow, shall cease to glow, shall cease to glow; All my soul do so en -

f rit.

cresc.

mi-a che giam-mai sè-stin-gue-rà, sè-stin-gue-rà, che giam-
ravish, That they ne'er shall cease to glow, shall cease to glow, that they

f rit. *a tempo*

mai sè-stin-gue-rà, sè-stin-gue-rà, sè-stin-gue-
ne'er shall cease to glow, shall cease to glow, shall cease to

col canto *a tempo*

p dolce

rà, quel-la fiam-ma giammai, giammai sè-stin-gue-
glow, that they ne'er shall cease, that they ne'er shall cease to

rinforz. e rit.

a tempo

rà.
glow.

mf a tempo *f rit.*

84
Ogni pena più spietata.
(All of anguish most unsparing.)

English Version by
DR. TH. BAKER.

Arietta.

GIOVANNI B. PERGOLESÌ.
(1710 - 1736)

Andante. (♩ = 72.)

Piano.

p con grazia.

The first system of the piano introduction is in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, including trills and accents. The left hand provides a harmonic accompaniment with chords and eighth notes.

The second system continues the piano introduction. The right hand has a more active melodic line with slurs and accents. The left hand maintains a steady accompaniment.

The third system of the piano introduction. The right hand includes a trill (tr) and a forte (f) dynamic marking. The left hand continues with a consistent accompaniment. The system ends with a piano (p) and rallentando (rall.) marking.

The fourth system of the piano introduction. The right hand features a melodic line with slurs and accents. The left hand continues with a consistent accompaniment.

Voice.

p con grazia

The vocal entry system. The voice part is on a single staff with lyrics in English and Italian. The piano accompaniment is on two staves, starting with a piano (p) dynamic. The music is in 2/4 time and matches the tempo of the piano introduction.

Copyright, 1894, by G. Schirmer, Inc.

Copyright renewal assigned, 1926, to G. Schirmer, Inc.

sof - fri - ria que - st'al - ma af - flit - ta e de - so - la - ta,
Fain would bear this soul for - sak - en And de - spair - ing,

tratt. cresc. ed animando *f* *mf*

se go - desse u - na spe - ran - za di po - ter - si con - so - lar. — ah, —
if her hope remain'd un - shak - en To con - sole herself once more. ah, —

col canto *cresc.*

p *p con grazia.* *rit.*

ah, — di po - ter - si con - so - lar, — di po - ter - si con - so - lar.
ah, — to con - sole herself once more, to con - sole her - self once more.

col canto. *mf*

p

O - gni
All of —

tr. *p*

pe - na - più spie - ta - ta, - più spie - ta - ta sof - fri -
an - guish most un - spar - ing, most un - spar - ing Fain would

ri - a que - st'al - ma af - flit - ta e de - so - là - ta, o - gni
bear this soul for - sak - en And de - spair - ing; all of

pe - na più spie - ta - ta sof - fri - ria quest'alma af - flit - ta, se go -
anguish most un - sparing Fain would bear this soul for - sak - en, If her

cresc. ed animando assai
desse u - na spe - ran - za di po - ter - si con - so - lar. — ah, —
hope remain'd un - shak - en To con - sole her - self once more. — ah, —

p *p con grazia.* *poco rit.*

ah, di po-ter-si con-so-lar, di po-ter-si con-so-lar.
 ah, to con-sole herself once more, to con-sole herself once more.

Poco più mosso.
col canto. *mf*

p *f* *p*

Tempo I.

p

Ma, ohi-mè, ca-de o-gni speme, non c'è luo-go, non c'è vi-ta, non c'è
 But, a-las, how endless my torment, There's no vi-sion, there's no moment, There's no

p

f ritenuto un poco.

mo-do di spe-rar, non c'è mo-do di spe-rar, non c'è mo-do di spe -
 ray_of hope in store, there's no ray of hope in store, there's no ray of hope in

col canto.

rar.
store.

f

Tempo I.

p

O - gni_ pe - na_ più spie - ta - ta, più spie -
All of_ an - guish most un - spar - ing, most un -

p

ta - ta sof - fri - ri - a que - st'al - ma af - flit - ta e
spar - ing Fain would bear_ this soul for - sak - en

tr

de - so - la - ta, o - gni pe - na più spie - ta - ta sof - fri -
And de - spair-ing, all of an - guish most un - spar-ing, Fain would

*rit.**poco rit.**cresc. ed animando.*

ria_ que- st'alma af - flit - ta,
 bear this soul for - sak - en

se go - des-se u - na spe - ran - za di po -
 If her hope remain'd un - shak - en To con -

*col canto.**col canto.**cresc.*

ter - si con - so - lar, —
 sole her - self once more;

ah, —
 ah, —

ah, — di po - ter - si con - so -
 ah, — to con - sole her - self once

ritenuto assai.

lar, di po - ter - si — con - so - lar.
 more, to con - sole her - self once more.

*Poco più mosso.**col canto.**f**p*

Stizzoso, mio stizzoso.

(Unruly, Sir, unruly?)

English Version by
D^r TH. BAKER.

Aria.

GIOVANNI B. PERGOLESI.

(1710 - 1736)

Allegretto. (♩ = 80.)

Voice.

Stiz - zo - so, mio stiz - zo - so, voi fa - te il bo - ri -
Un - ru - ly, Sir, un - ru - ly, And fain to play the

Piano.

o - so, ma no, ma non vi può gio - va - re, ma'
bul-ly? But naught, naught you'll gain by vio-lence, but.

no, ma non vi può gio - va - re; bi - so-gna al mio di - vie-to star
naught, naught you'll gain by vio-lence; 'Tis time to end this ri - ot, Be

Copyright, 1894, by G. Schirmer, Inc.
Copyright renewal assigned, 1926, to G. Schirmer, Inc.

p

che - - to, che - - to; e non par - la - re,
qui - - et, qui - - et, And now keep si-lence,

p

pp *f* *pp*

zit_ zit_ Ser-pi - na_ vuol co - sì, zit_
hush! hush! Ser-pi - na_ you'll o - bey; hush!

pp *f* *pp*

zit_ Ser-pi - na_ vuol co - sì.
hush! Ser-pi - na_ you'll o - bey!

f

Stiz - zo - so, mio_ stiz -
Un - ru - ly, Sir, un -

zo - so, voi fa - te il bo - ri - o - so, ma no,
ru - ly, And fain to play the bul - ly? But naught,

ma non vi può gio - va - re; bi - so - gna al mio di - vie - to star
naught you'll gain by vio - lence; 'Tis time to end this ri - ot, Be

che - - to, che - - to; e non par - la - re,
qui - - et, qui - - et, And now keep si - lence;

zit_ zit_ Ser - pi - na_ vuol co - sì, voi
hush! hush! Ser - pi - na_ you'll o - bey. You

fa-te il bo-ri - o - so, ma non vi può gio - va - re, bi - sogna al mio di -
 fain would play the bul-ly, But naughty you'll gain by violence; 'Tis time to end this

vie - to star che-to e non par - la - re, zit_ zit_
 ri - ot; Be qui - et, and keep si - lence, hush! hush!

che - to, zit_ zit_ e non par - lar, Ser -
 qui - et! hush! hush! keep si - lence now, Ser -

pi - na vuol co - sì, vuol co - sì, Ser-pi - na -
 pi - na you'll o - bey, you'll o - bey, Ser-pi - na -

vuol co - sì.
you'll o - bey!

p Cre - I

d'io che m'in-ten - de-te, sì, che m'inten - de-te, sì, che m'inten-
think you com-pre - hend me, yes! you compre-hend me, yes! you compre-

p

de-te, da che mi co - no - sce-te son mol-tie mol-ti dì, son
hend me, For you've not dared of - fend me This ma-ny and many a day, this

f *p*

mol - - ti, mol - - ti e mol - ti dì.
ma - - ny, ma - - ny, this ma - ny a day.

f

Stiz - zo - so, mio__stiz -
Un - ru - ly, Sir, un -

zo - so, voi fa - te il bo - ri - o - so, ma no,
ru - ly, And fain to play the bul - ly? But naught,

ma non vi può gio - va - re; ma no, ma non vi può gio -
naught you'll gain by vio - lence, But naught, naught you'll gain by

va - re; bi - so - gna al mio di - vie - to star che - - to,
vio - lence; 'Tis time to end this ri - ot; Be qui - - et,

p

che - - to; e non par - la - re, zit_ zit_
qui - - et; And now keep si - lence, hush! hush!

pp

Ser - pi - na_ vuol co - sì, zit_ zit_ Ser - pi - na_
Ser - pi - na_ you'll o - bey! hush! hush! Ser - pi - na_

f *pp* *f*

vuol co - sì. Stiz -
you'll o - bey! Un -

zo - so, mio_stiz - zo-so, voi fa-te il bo - ri - o - so, ma
ru - ly, Sir, un - ru-ly, And fain to play the bul-ly? But

no, ma non vi può gio-va-re: bi - so-gna al mio di - vie-to star
naught, naught you'll gain by vio-lence; 'Tis time to end this ri - ot; Be

che - - to, che - - to; e non par - la-re, zit_
qui - - et, qui - - et; And now keep si-lence. hush!

zit_
hush! Ser-pi - na_vuol co - sì, voi fa-te il bo-ri - o - so, ma
Ser-pi - na_you'll o - bey! You fain would play the bul-ly, But

non vi può gio - va - re, bi - sogna al mio di - vie - to star che - to e non par -
naught you'll gain by vio - lence; 'Tis time to end this ri - ot; Be qui - et, and keep

la - re, zit_ zit_ che - to, zit_ zit_
si - lence; hush! hush! qui - et! hush! hush!

e non par - lar. Ser - pi - na vuol co - sì, vuol co -
keep si - lence now. Ser - pi - na wills it so, wills it

sì, Ser - pi - na_vuol co - sì.
so, Ser - pi - na_wills it so!

Se tu m'ami, se sospiri. (If thou lov'st me.)

Arietta.

English Version by
D^r TH. BAKER.

GIOVANNI B. PERGOLESI.
(1710 - 1736)

Andantino. (♩ = 58.)

Voice.

Piano.

mf *p*

Se tu
If thou

cresc. *rit.*

m'a - mi, se tu so - spi - ri Sol per me, gen - til pa - stor,
lov'st me, and sigh - est ev - er But for me, O gen - tle - swain,

cresc. *rit.*

p a tempo *f rit.*

Ho do - lor de' tuoi mar - ti - ri, Ho di - let - to - del tuo a - mor, Ma se pen - si
Sweet I find thy lov - ing fa - vor, Pi - ti - ful I feel thy pain. Should'st thou think tho',

p a tempo *rit.*

Copyright, 1894, by G. Schirmer, Inc.
Copyright renewal assigned, 1926, to G. Schirmer, Inc.

a tempo

che so-let-to Io ti deb-ba ri - a-mar, Pa-sto-rel - lo, sei sog-get-to
that demure-ly I on thee a - lone may smile, Simple shepherd, thou art sure-ly

a tempo

pp *cresc.*

Fa - cil-mente a t'in-gannar; Pa-sto-rel-lo, sei sog-get-to Fa - cil-men-te a
Prone thy sens-es to beguile; Simple shepherd, thou art surely Prone thy senses

p *cresc.*

p

t'in-gan-nar, Fa - cil - men - te a t'in-gan-nar. Bel-la ro-sa
to be-guile, prone thy sens-es to be-guile. As a fair red

p

poco cresc.

por-po - ri - na Og - gi Sil-via sce - glie - rà, Con la seu - sa
rose, a lov - er Fain might Sil-via choose to - day, Hap-ly if he

sempre cresc.

del - la spi - na Do - man poi la spre - ze - rà, Do man poi la spre - ze - rà.
 thorns dis - cov - er 'Tis to - mor - row thrown a - way, 'Tis to - mor - row thrown a - way.

*sempre cresc.**cresc. un poco*

Ma de - gli uo - mi - ni il con - si - glio Io per me non se - gui - rò. Non per ch'è mi
 All men say of maid - en - fol - ly Finds no fa - vor in mine eyes, Nor because I

*cresc. un poco**rit.*

pia - ce il gi - glio Gli al - tri fio - ri spre - ze - rò.
 love the lil - y Shall I oth - er flow'rs de - spise. *a tempo*

*rit.**p*

Se tu m'a - mi, se tu so - spi - ri Sol per
 If thou lov'st me, and sigh - est ev - er But for

*cresc.**p**cresc.*

rit. *p a tempo*

me, gen-til pa - stor, Ho do-lor de' tuoi mar-ti-ri, Ho di-let-to
me, O gen-tle swain, Sweet I find thy lov-ing fa-vor, Pi-ti-ful I

rit. *p a tempo*

f rit.

del tuo a-mor, Ma se pen-si che so-let-to Io ti deb-ba ri - a-mar,
feel thy pain. Should'st thou think tho', that de-mure-ly I on thee a-lone may smile,

f rit.

a tempo *pp*

Pa-sto-rel - lo, sei sog-get-to Fa - cil-mente a t'in-gannar, Pa-sto-rel - lo,
Simple shepherd, thou art sure-ly Prone thy sens-es to beguile; Simple shepherd,

a tempo *p*

cresc. *rit. assai*

sei sog-get-to Fa - cil - mente a t'in-gannar, Fa - cil - mente a t'in-gannar.
thou art sure-ly Prone thy sens-es to beguile, prone thy sens-es to beguile.

cresc. *rit. assai*

O del mio dolce ardor.

(O thou belov'd.)

Aria.

English Version by
D^r TH. BAKER.

CRISTOFORO GLUCK.

(1714 - 1787)

Moderato. (♩ = 46.).

Voice.

p dolcissimo.

Piano.

The first system of the musical score. The voice part begins with a whole rest, followed by the lyrics "O del mio dol - ce ar -" and "O thou be - lov'd, whom". The piano accompaniment consists of a treble and bass staff. The treble staff has a complex texture of sixteenth-note chords, while the bass staff has a simpler melody of eighth notes. The key signature is one sharp (F#) and the time signature is common time (C).

The second system of the musical score. The voice part continues with the lyrics "dor" and "long" on a long note, followed by "bra - ma - to og - get" and "my heart de - sir". The piano accompaniment continues with the same complex texture in the treble and simpler melody in the bass.

The third system of the musical score. The voice part continues with the lyrics "to, bra - ma - to og - get" and "eth, my heart de - sir - eth,". The piano accompaniment continues with the same complex texture in the treble and simpler melody in the bass.

p

Lau - - ra che tu re - - spi - - ri,
At length the air thou breath - - est

al - fin re - spi - - ro,
my soul in - spir - - eth,

al - - fin re -
my soul in -

p

spi - - - ro. O - -
spir - - - eth. Wher - -

vun - - que il guar - - do io gi - - ro, Le tue
e'er mine eye may wan - - der, Still of

fp

va - ghe sem - bian - ze A - mo - rein me - di - pin - ge: Il
thee some vague sem - blance Doth Love a - wake with - in me, My

cresc.

mio pen - sier si fin - - ge Le più lie - - -
ev - 'ry. thought doth win - me To yet fond - - -

cresc. *cresc.*

f *dim. > assai.*

- - - - - te spe - ran - - - -
 - - - - - er re - mem - - - -

f *dim.*

p

ze; E nel de - si - o che co - si
 brance; And in this ar - dor that all — my

p

p

m'em - pie il pet - to Cer - co te,
 bo - som so fir - eſſe Thee I seek,

cresc. *dolce.* *p ten. pp*

chia - mo te, spe - - ro e so -
 Thee I call, Fond - - ly and e'er —

pp *p col canto pp*

(a piacere) *p* *p*

spi - - - ro. Ah! O del mio dol - ce ar -
fond - - - er. Ah! O thou be - lov'd whom

dor — bra - ma - to og - get - - to, bra - ma - to og -
long — my heart de - sir - - eth, my heart de -

p

get - - - to, L'au - ra che tu re - -
sir - - - eth, At length the air thou

spi - - ri, al - fin re -
breath - - est my soul in -

spi - - - ro, al -
spir - - - eth, my

fin, — al - fin — re - spi - - - ro.
soul, — my soul — in - spir - - - eth.

Chi vuol comprar la bella calandrina.

(Who will buy the beautiful canary.)

English Version by
H. MILLARD.

Allegretto grazioso. (♩ = 72)

NICCOLÒ JOMMELLI.
(1714-1774)

Piano.

The first system of the piano accompaniment consists of five measures. The right hand begins with a treble clef and a 2/4 time signature. It features a series of eighth and sixteenth notes, with a forte (f) dynamic marking in the second measure. The left hand, in bass clef, provides a simple harmonic accompaniment with eighth notes. A trill (tr) is indicated above the right hand in the fourth measure.

The second system of the piano accompaniment consists of five measures. The right hand continues the melodic line with eighth and sixteenth notes, featuring a forte (f) dynamic in the second measure and a piano (p) dynamic in the fourth measure. The left hand maintains the harmonic accompaniment.

The third system of the piano accompaniment consists of five measures. The right hand continues the melodic line, with a piano (p) dynamic in the first measure and a forte (f) dynamic in the second measure. The left hand continues the harmonic accompaniment.

The fourth system of the piano accompaniment consists of five measures. The right hand continues the melodic line with eighth and sixteenth notes. The left hand continues the harmonic accompaniment.

Voice. *p*

The fifth system of the song includes the vocal line and the piano accompaniment. The vocal line, in treble clef, begins with a piano (p) dynamic and includes a trill (tr) in the fourth measure. The lyrics are: "Chi - vuol com - prar la - bel - la ca - lan - dri - na, Che Oh - who will buy the - beau - ti - ful ca - na - ry, That". The piano accompaniment continues with the same harmonic structure, featuring a piano (p) dynamic in the first measure and a forte (f) dynamic in the fifth measure.

f

can - ta da mat - ti - no in fi - no a se - ra? Chi - vuol, chi - vuol com -
sings from ear - ly morn to eve so gai - ly? Who wish - es — now to

f

prar - la, ven - ga a con - trat - to! Ven - ga!
buy — her? Come, make an of - fer! Come — now!

p *tr*

ven - ga! Semprea buon pat - to — la — ven - de -
come — now! A bar - gain 'tis, such as — ne'er — was

tr

rò, Semprea buon pat - to — la — ven - de - - rò. La
seen, a bar - gain 'tis, such as — ne'er — was seen. The

bel-la ca-lan - dri - - na! chi vuol, chi vuol com - prarla?
 beauti-ful ca - na - - ry! Who wish-es now to - buy her?

chi? chi? Ven - ga! ven - ga! Sem - prea buon
 Who? who? Come now! come now! A bar - gain

pat - to - la - ven - de - rò, Sem - prea buon pat - to - la - ven - de -
 'tis, such as - ne'er - was seen, a bar - gain 'tis, such as - ne'er - was

rò.
 seen. E -
 So -

sì gentil, ha - co - sì dol-ce il can - - to, E ven - der - la deg -
pretty, too, and sings so sweet and clear - - ly, Al - tuo' I sell her,

g'io che l'a-mo tan - to; Ma que-sto è il mio me - stie - re, No'l fo per pia -
still I love her dear - ly; But 'tis to - earn a liv - ing, Not for pleasure

ce - re! Ven - gal ven - gal Semprea buon pat - to - la -
striving! Come now, come now! A bargain 'tis, such as -

ven - de - rò, Semprea buon pat - to - la - ven - de - rò. La
ne'er - was seen, a bar - gain 'tis, such as - ne'er - was seen. The

bel-la ca-lan - dri - - na! chi vuol, chi vuol com - prarla?
 beauti-ful ca - na - - ry! Who wish-es now to - buy her?

chi? chi? Ven - ga! ven - ga! Sempre buon
 Who? who? Come now! come now! A bar-gain

pat - to - la - ven - de - rò, Sempre buon pat - to - la - ven - de -
 'tis, such as - ne'er - was seen, a bar-gain 'tis, such as - ne'er - was

rò.
 seen.

Ombra cara, amorosa.

(Gentle Shade, well beloved.)

Scena ed Aria.

English Version by
DR TH. BAKER.

TOMMASO TRAETTA.

(1727 - 1779)

Largo. (♩ = 48.)

cresc. assai.

Piano.

p

dim. assai. *dim. assai.*

Voice.

p amorosamente.

tr

Om - bra ca - ra a - mo - ro - - sa, ah! per - ché ma - i tu
Gen - tle Shade, well be - lov - ed, ah, wherefore hast thou To

p

cor-ri al tuo ri-po-so, — ed io qui re - - sto?
thy re-peace depart-ed, — and me for-sak - - en?

Copyright, 1894, by G. Schirmer, Inc.

Copyright renewal assigned, 1926, to G. Schirmer, Inc.

mf sost.

Tu tran-
All the

sost.

f decresc.

quil - la godra - i — nel - le se - di be - a - te, o - ve non
calm now enjoy - est thou Of th'a-bode of the bless - ed, where-to ex -

p

giun-ge nè sde-gno, nè do - lor; — nè sde-gno, nè do - lor; do - ve ri-
tendeth Nor sor-row nor dis - tress, nor sor-row nor dis-tress; wherefrom are

p legatissimo.

rit.

co - - pre o - gni cu - ra mor - ta - le e - ter-no ob-bli - -
ban - - ish'd All the cares of this earth, and ef-fac'd for ev - -

rit.

mf

o, nè più rammen-te-ra - i,
er, Un-heedful wherethounev - er

cresc.

cresc.

fra gliam-ples - si pa-ter - ni il pian-to mi - o, nè
In thy fa - ther's embrac - es shalt hear my la-ment - ing, Re-

cresc.

que - sto di do - lor, nè que - sto di do - lor sog -
call no sor - row, re - call no sor - row where -

cresc.

f *pp tranquillo.* *tr*

gior - no in-fe - sto. Om-bra ca-ra a-mo-ro - sa, ah! per - chè ma - i tu
of thou hast partak - en. Gentle Shade well be - lov - ed, ah, wherefore hast thou To

f *pp*

f *mf* *rit.*

cor-ri al tuo ri-po-so, — ed io qui re - - sto?
thy re-pose de-part-ed, — and me for - - sak - - en?

Andantino. (♩ = 108.)

p *grazia.*

p *mf* *p*

Io re-sto sem-pre a pian-ge-re do-ve mi gui-da o -
I still un-hap-py am wan-der-ing Whith-er my fate may

f

gnor, do-ve mi gui-da o - gnor
e'er, Whith-er my fate may e'er

sf

d'un in un al - - tro or - - ror,
Deep-er in dark de - spair.

f
 dun in un al - - tro or - - ror *f* la cru-da sor - -
 deep - er in dark de - spair Cru-el - ly lead—

te. *mf* E a ter - mi - nar le
 me. And ne'er shall cease my

la - grime, pie - to - sa al mi - o do - lor, *p* ah! ——— che non giunge an -
 pi - ti - ful, My mourn - ful tears to flow, Nor ——— aught of joy I

f *rit. p* *mf* *cresc.*
 cor — per me — la mor - te, io re - sto sem - pre a
 know, Till death — has freed — me. I still un - hap - py am

f *col canto.* *p animato.* *cresc.*

pian-ge-re, e a ter-mi-nar le la-grime, pie-to-sal mi-o do-
 wan-der-ing, And ne'er shall cease my pi-ti-ful, My mournful tears to

lor, ah! che non giunge an-cor per me la mor-
 flow, Nor aught of joy I know, Till death has freed—

rit. p.

rit. col canto.

te, non giun-ge an-cor per me la mor-te, per me la mor-
 me; Nor aught of joy I know Till death, till death has freed—

rit. p.

rit.

te, per me la mor-te.
 me, till death has freed me.

rit. assai.

p

O notte, o Dea del mistero.

(O night, mysterious Goddess.)

Aria.

English Version by
D^r TH. BAKER.

NICCOLÒ PICCINNI.
(1728 - 1800)

Andantino sostenuto. (♩ = 88 and ♩ = 108.)

Voice.

Piano.

Andantino sostenuto. (♩ = 88 and ♩ = 108.)

Voice.

Piano.

f

p

pp

mf

Cresc. *

Dim. *

nuit, Dé - es - se du mys - tè - re,
not - - - te, o De - a del mi - ste - ro,
night, mys - te - rious God - dess lone - ly,

p

mf

Cresc. *

Copyright, 1894, by G. Schirmer, Inc.

Copyright renewal assigned, 1926, to G. Schirmer, Inc.

mf

dou - ce com - pa - gue de l'a - mour, 0
 dol - ce com - pa - gna d'a - mor, 0
 Love's dear com - pan - ion and friend, 0

pp *mf*

cresc.

nuît, c'est en toi que j'es - pè - re!
 not - - - te, è in te so - la ch'io spe - ro!
 night, I can hope in thee on - ly!

cresc. *p*

più f

hâ - te - toi de chas - ser le
 deh - - - scac - - - cia del gior - no il ful -
 Haste, O hast - - - en, that day do

jour;
 gor;
 end;

hâ - te - toi
 deh - - - scac - - -
 Haste, O hast - - -

11128

trou - - - - - ble et de bon -
 te - - - - - di - - - - - gau - dio e ti -
 joy - - - - - and - - - - - of - - - - - de -

decrease.
 heur, et de bon - - - - - heur, je
 mor, di - - - - - gau - dio e ti - - - - - mor, io
 spair, and of - - - - - de - - - - - spair, I

cresc.
 crains, je trem - - - - - ble, je dé -
 te - - - - - mo, io tre - - - - - mo, e de -
 fear, I trem - - - - - ble, I

si - - - - - re, je trem - - - - - ble, je dé -
 si - - - - - ro, io tre - - - - - mo, e de -
 lan - - - - - guish, I trem - - - - - ble, I

41128

f *p*

si - - - re et mon coeur tour à tour sou-
 si - - - ro e d'a - mo - re so - spi - ra, so-
 lan - - - guish, And my heart sighs in love, sighs in

f *p*

cresc.

pi - re d'a - mour, d'es - poir et de fra - yeur, des-
 spi - ra il mio cor, di spe - me e di ti - mor, di
 love it doth share With hope and with de - spair, with

cresc.

*And. ** *And. ** *And. **

f

poir et de fra - yeur, et de fra -
 spe - - me e di ti - mor, e di ti -
 hope and with de - spair, and with de -

f

*And. ** *And. **

f *p* *più tranquillo.*

yeur. O nuit, Dé -
 mor. O not - - - te, o
 spair. O night, mys -

f *p*

*And. ** *And. **

11128 *And. **

es - se du mys - tè - re, dou - ce com - pa - gne de l'a -
 de - a del mi - ste - ro, dol - ce com - pa - gna d'a -
 te - rious God - dess lone - ly, Love's dear com - pan - ion and

mf

sf *più f* *espress.*

mour, O nuit, o
 mor, O not - te, o
 friend, O night, O

p *p*

nuit, c'est en toi que j'es - pè - re,
 not - - te, è in te so - la ch'io spe - ro,
 night, I can hope in thee on - ly,

più f

più f *f*

hâ - te - toi de chas - ser le jour, o
 deh scac - cia del gior - no il ful - gor, ah!
 Haste, O hast - en, that day do end, O

f

nuit, c'est en toi, en toi que j'es - pè - re, hâ - te -
 si, del gior - no il ful - gor, del
 night, I can hope, I can hope in thee on - ly, Haste, O

mf *p*
con affetto. *f* *allargando.* *rit. ten.*

toi de chasser le jour, de chas - ser le jour, de chasser le
 gior - no il ful - gor, del gior - no il ful - gor, del gior - no il ful -
 hasten, that day do end, that day do end, that day do

f *allargando.* *col canto.*
jour.
gor.
end. *a tempo.* *p* *più f*

Chi vuol la zingarella.

(Who'll try the Gipsy pretty.)

Canzone.

English Version by

D^r TH. BAKER.

GIOVANNI PAISIELLO.

(1741 - 1816)

Moderato. (♩ = 76.)

Voice.

Piano.

Chi vuol la zin-ga -
Who'll try the Gip-sy

rel-la, gra - ziosa, ac-corta e bel-la? Si - gnori, ec-co - la qua, si -
pretty, So winning, wise and wit-ty, As one and all may see, As

gnori, ec-co - la qua. Le don-ne sul bal - co - ne
one and all may see? For la-dies at their win - dow

Copyright, 1894, by G. Schirmer, Inc.

Copyright renewal assigned, 1926, to G. Schirmer, Inc.

so bene in-do-vi - nar. I giovani al can-to - ne
Their fortune I can tell; The laddies at the inn, - too,

so meglio stuzzi - car. A — vecchi in-na - mo - ra - ti scal - dar fo le cer -
I can amuse as well. When old men feel love burning, I — set their heads a -

vel - la, scal - dar fo — le cer - vel - la, a — vecchi inna - mo - ra - ti. Chi
turning, I — set their heads a - turn - ing, When old men feel love burn - ing. Who'll

vuol la zin-ga - rel - la, chi vuol la zin-ga - rel - la? Si - gnori, ec - co - la —
try the Gip-sy pretty, Who'll try the Gip-sy pretty? Come one and all to —

p

qua, si - gnori, ec - co - la - qua. Le don-ne sul bal -
me, come one and all to me. For ladies at their

pp

co - ne so bene in-do-vi - nar. I giovani al can -
win - dow Their fortune I can tell, The laddies at the

to - ne so meglio stuzzi - ear. A vecchi in-na - mo -
inn, too, I can amuse as well. When old men feel love

f *p*

rit.

ra - ti, a vecchi in-na - mo - ra - ti scal - dar fo - le cer - vel - la. Chi
burn - ing I set their heads a - turn - ing, I set their heads a - turning. Who'll

col canto

f *p*

a tempo

vuol la zin - ga - rel - la gra - zio - sa, ac - cor - ta e
try the Gip - sy pret - ty, So win - ning, wise and

a tempo

bel - la? Si - gno - ri, ec - co - la qua; si -
wit - ty, As one and all may see, as

gno - ri, ec - co - la qua, gra - zi - o - sa, ac - cor - ta e
one and all may see; So win - ning, wise and

bel - la, gra - zi - o - sa, ac - cor - ta e bel - la. Si - gno - ri, ec - co - la
wit - ty, so winning, wise and wit - ty, As one and all may

f *p*

qua, gra - zi - o - sa, ac - cor - ta e bel - la, gra - zi - o - sa, ac - cor - ta e
see, so — winning and so wit - ty, so — winning, wise and

f *p* *animando sempre e cresco.*
bel - la, Si - gno - ri, ec - co - la qua, si - gno - ri, si -
wit - ty, As one and all may see, so winning, so

gno - ri, si - gno - ri, ec - co - la qua, si - gno - ri, si -
wit - ty, As one and all may see? so win - ning, so

rit. *f* *rit.*
gnori, si - gnori, ec - co - la qua.
wit - ty, Come one and all to me.

Nel cor più non mi sento.

(Why feels my heart so dormant.)

Arietta.

English Version by

D^r TH. BAKER.

GIOVANNI PAISIELLO.

(1741 - 1816)

Andantino. (♩. = 58.)

Piano.

dolce

Voice.

p

Nel cor più non mi sen - to bril - lar la — gio - ven -
Why feels my heart so dor - mant No fire of — youth di -

tù;
vine?

Vea - gion del mio — tor - men - to, a -
Thou cause of all — my tor - ment, O

Copyright, 1894, by G. Schirmer, Inc.

Copyright renewal assigned, 1926, to G. Schirmer, Inc.

mor, sei col - pa tu. Mi piz - zi-chi, mi stuz-zi-chi, mi
Love, the fault is thine! He teas - es me, he pinches me, He

pun - gi-chi, mi mas - ti - chi; che co - sa è que - sto ahi - mè? — pie -
squeezes me, he wrenches me; What tortures I — must bear! — Have

f

tà, — pie - tà, — pie - tà! a - mo - re è un cer - to che, — che
done, have done, have done! Thou, Love, art sure - ly one — Will

p

risoluto
di - spe - rar — mi fa.
drive me to — de - spair!

f

Il mio ben quando verrà.

(When, my love, wilt thou return.)

English Version by
D^r TH. BAKER.

Aria.

GIOVANNI PAISIELLO.
(1741-1816)

Andante. (♩ = 44.)

Piano.

Voice.
p dolce

Il mi - o ben quan - do ver - rà
When, my — love, wilt thou re - turn,

a — ve - der la — me - - sta a - mi - ca?
Her — to see for — thee who is sigh - ing?

Copyright, 1894, by G. Schirmer, Inc.

Copyright renewal assigned, 1926, to G. Schirmer, Inc.

di bei fior s'am - man - - te - rà la
On the shore the sun doth burn, The

spiag - gia, la spiag-gia a - pri - - - ca.
flow - ers, the flow-ers are dy - - - ing,

Ma nol ve - do,
But my lov - er,

ma nol ve - do,
but my lov - er

e il mio ben, ahi - mè! non
ne'er I see re - turn, Woe's

vien? e il mio ben, ahi-mè! non
 me! Ne'er I see re-turn! Woe's

vien? e il mio ben ahi-mè! non vien?
 me! ne'er I see re-turn! Woe's me!

Men - tre al - l'au - re spie - ghe - rà
 While his sweet-heart on the air

la sua fiamma, i suo - i la - men - ti,
 Wastes her sor-row in pi - ti - ful cry - ing,

mi - ti au - ge - i v'in - se - gne - rà più
 Re - spon - sive moun-tains her plaint will bear, More

dol - - ci, più dol - - ci ac - cen - - ti.
 gen - - tly, more gen - - tly re - ply - - ing.

Ma non l'o - do.
 Who can hear him?

E chi l'u - dì?
 No voice hear I!

Ah! il mio be - ne am - mu - to - lì.
 Ah! still my lov - er makes no re - ply.

Ah! am - mu - to - lì.
 Ah! makes no re - ply.

Tu cui stan - ca o - ma - i già fe'
Kind - ly ech - o, whose pa - tience with me

il mio pian - to, e - co pie - to - sa,
My com - plain - ings, al - read - y do tire, -

ei ri - tor - na e dol - ce a te
Now re - turn them, and gen - tly to thee

chie - de, chie - de la spo - - -
Draw thou my fond de - sire.

sa. Pian, mi chia - ma;
Hark! he calls me;

pp *sempre ppp*

pia - no_ ahi - mè! pia - no, ahi -
hark!_ woe's me! hark!_ woe's

mè! no, non mi chia-ma, oh Di - o, oh
me! No, he does not call me, O heav-en, O

cresc.
f *p*

Di - o, non_ c'è.
heav-en, 'tis not he!

Plaisir d'amour.

(The Joys of Love.)

English Version by
H. MILLARD.

GIOVANNI MARTINI.
(1741 - 1816)

Allegretto grazioso. (♩ = 46)

Voice.

Piano.

p

Plai-sir d'à - - mour ne
Pia-cer d'à - - mor più
The joys of love e'er

rit. p

più f

du - re qu'un mo - ment: cha - grin d'a - -
che un d'i sol non du - - ra: mar - tir d'a - -
swift - ly do - de - part, Its sor - - rows

più f

mour du - re tou - te la vi - e.
 mer tut - ta la vi - ta du - ra.
 bit - ter thro' a life - time prove.

p

J'ai tout quit -
 Tut - to scor - dai per
 I gave up

mf

té pour l'in - gra - te Syl - vi - e;
 le - i, per Sil - via in - fi - da;
 all for cru - el Syl - via's love,

el - le me quit - te et prend un au - tre a -
 el - la or mi scor - dae ad al - tro a - mor s'af - fi -
 Too soon I find an - oth - er owns her

cresc. *f* *dim.* *p*

cresc. *dim.*

mant. da. heart. Plai-sir d'a - -
 Pia-cer d'a - -
 The joys of

mf *dim.* *p rit.*

mour ne du - re qu'un mo - ment: cha -
 mor *più che un* di sol non du - - ra: mar -
 love e'er swift - ly do de - part, Its

grin d'a - - mour du - re tou - te la vi - -
 tir d'a - - mor tut - ta la vi - ta du - -
 sor - rows bit - ter thro' a life - time

rit.

c.
 ra.
 prove.

p *rit. assai.* *p*

mf

"Tant que cet-teau - cou - le - ra dou - ce - ment _____ vers
 "Fin - chère tran-quil - lo scor - re - rà il ru - scel _____ là
 "Long as this brook - let shall soft - ly on - ward flow, _____ The

dolce.

cresc. *f*

ce ruisseau qui bor - de la prai - ri - e je t'ai - me -
 ver - so il mar che cin - ge la pia - nu - ra io t'a - me -
 mead - ow pass - ing on - its joy - ous way, _____ Thee I - will

cresc. *f* *mf*

mf

rai," me ré - pé - tait Syl - vi - e.
 rò," mi dis - se l'in - fe - de - le.
 love," ev - er would Syl - via say: _____

pp e smorz. *rinf. e rit.*

L'eau cou - le en - cor, el - le a chan - gé pour -
 Scor - re il ri - o gn - cor, ma can - giò in lei l'a -
 Still flows the stream, but chang'd is Syl - via

pp

con dolore

tant... mor... now... *p* Plai - sir d'a -
 Pia - cer d'a -
 The joys of

sf *mf*

più f

mour — ne du - re qu'un mo - ment: cha - grin d'a -
 mor — più che un dì sol non du - ra: mar - tir d'a -
 love — e'er swift - ly do - de - part, Its sor - rows

cresc. *rall.* *rit.* *tr*

mour du - re tou - te la vi - e.
 mor tut - ta la vi - tu - du - ra.
 bit - ter, bit - ter thro' a life - time prove.

rall. *rit.* *mf*

cresc. *p*

SCHIRMER'S LIBRARY

of Musical Classics

VOCAL STUDIES AND EXERCISES

SERIES ONE

The Library Volume Number is given in brackets: [453]

ABT, F.

- Op. 474. **Practical Singing Tutor.** For all Voices (Spicker).
 For Soprano or Tenor. Complete [453] 1.75
 Part I: Production of Tone. Intervals [454] .60
 Part II: Exercises for the Cultivation of Fluency [455] .60
 Part III: 20 Solfeggi [456] .60
 Part IV: 12 Exercises on Vocalization [457] .60
 For Mezzo-Soprano or Alto. Complete [458] 1.75
 Part I: Production of Tone. Intervals [459] .60
 Part II: Exercises for the Cultivation of Fluency [460] .60
 Part III: 20 Solfeggi [461] .60
 Part IV: 12 Exercises on Vocalization [462] .60
 For Baritone or Bass. Complete [463] 1.75
 Part I: Production of Tone. Intervals [464] .60
 Part II: Exercises for the Cultivation of Fluency [465] .60
 Part III: Solfeggi and Exercises on Vocalization [466] .60

BEHNKE, E. & PEARCE, C. W.

- 30 Voice-Training Exercises.**
 For Soprano [1090] 1.00
 For Mezzo-Soprano [1091] 1.00
 For Alto [1092] 1.00
 For Tenor [1093] 1.00
 For Baritone [1094] 1.00
 For Bass [1095] 1.00

BONA, P.

- Rhythmical Articulation.** A Complete Method [1170] .50

BONOLDI, F.

- Exercises in Vocalization.**
 Sop. [117]; M.-Sop. [118]; Alto [119] .60

BORDOGNI, M.

- 25 Easy Vocalises in Progressive Order** [82] .75
36 Vocalises in Modern Style (Spicker)
 For Soprano [432] 1.50
 For Mezzo-Soprano or Baritone [433] 1.50

CONCONE, J.

- Op. 9. **50 Lessons.** H [1468]; M [242]; L [243] 1.00
 Op. 10. **25 Lessons.** M [244]; L [246] 1.00

CONCONE, J.—Continued

- Op. 11. **30 Daily Exercises.** H [294]; L [555] .75
 Op. 12. **15 Vocalises.** Finishing Studies.
 H [275]; M or L [276] 1.00
 Op. 17. **40 Lessons.** Alto [247]; Bass or Bar. [248] 1.00
The School of Sight-Singing. Practical Method for Young Beginners (Lütgen) [245] 1.25

DANNHÄUSER, A. L.

- Solfège des Solfèges.**
 Bk. I [1289]; Bk. II [1290]; Bk. III [1291] ea. .75
 The same. sp. Bk. I [1085] .75

ESLAVA, D. H.

- Método de Solféo** (Carrillo). sp. Complete [1366] 1.50
 The same. Bk. I [1376]; Bk. II [1377]; Bk. III [1378]; Bk. IV [1379] ea. .50

LAMPERTI, F.

- The Art of Singing** [1587] .75
Daily Exercises in Singing [570] .75
Vocal Studies in Bravura (Liebling) [1633] .75

LAMPERTI, G. B.

- 30 Preparatory Vocalises.** Sop. [568] 1.25
29 Preparatory Vocalises. Alto [569] 1.25

LÜTGEN, B.

- Vocalises** (Spicker).
 Bk. I: 20 Daily Exercises. H [654]; M [655]; L [656] .75
 Bk. II: 20 Operatic Vocalises. M [930]; L [931] .75

MARCHESI, M. C.

- Op. 1. **Elementary Progressive Exercises** [384] 1.00
 Op. 2. **24 Vocalises for Soprano or Mezzo-Soprano** [391] 1.00
 Op. 3. **24 Vocalises for Soprano** [597] 1.50
 Op. 21. **The Art of Singing.** Bk. I: Elementary and Graduated Exercises [793]; Bk. II: 30 Vocalises for Mezzo-Soprano [794] ea. 1.00
 Op. 32. **30 Vocalises** (Liebling) H or M [126] 1.00

(Languages of texts are shown in small letters: e. = English; i. = Italian; sp. = Spanish. Where there is no other indication, texts are in English only. Other abbreviations used: H = High; M = Medium; L = Low; Bar. = Baritone; M.-Sop. = Mezzo-Soprano; Sop. = Soprano; Ten. = Tenor.)

Any Schirmer Library volume may be obtained in cloth binding. Prices will be quoted on request.

G. SCHIRMER, INC.

NEW YORK

A-1026

SCHIRMER'S LIBRARY

of Musical Classics

SONG COLLECTIONS

The Library Volume Number is given in brackets: [1363]

ALBUM OF TWENTY-FIVE FAVORITE SONGS [1363].....	\$1.00
ALBUM OF SACRED SONGS. A Collection of 22 Favorite Songs suitable for use in the churches. High [1384]; Low [1385].....	1.00
ANTHOLOGY OF ITALIAN SONG OF THE 17TH AND 18TH CENTURIES. 59 Songs. i. e. Book I [290]; Book II [291].....	ca. 2.00
BEETHOVEN, L. VAN	
AN DIE FERNE GELIEBTE (To the Distant Beloved) A cycle of 6 songs. Op. 98. g. e. High [616]; Low [617].....	.60
SIX SONGS. g. e. High [618]; Low [619].....	.60
BRAHMS, J.	
FIFTY SELECTED SONGS. g. e. Low [1581]; High [1582].....	1.50
CHOPIN, F.	
SEVENTEEN POLISH SONGS. Op. 74. g. e. High [249]; Low [250].....	.75
FIELITZ, A. VON	
ELILAND. A cycle of 10 songs. Op. 9. g. e. Medium [694]; High [695].....	.75
FOSTER, S. C.	
ALBUM OF SONGS. 20 Favorite Compositions. Collected and edited by H. V. Milligan [1439].....	1.00
FRANZ, R.	
VOCAL ALBUM. 62 Songs. g. e. High [1572]; Low [1573].....	1.50
GRIEG, E.	
SELECTED SONGS. g. e. High [1592]; Low [1593].....	1.25
LISZT, F.	
TWELVE SONGS. g. or f. & e. Low [1613]; High [1614].....	1.00
MENDELSSOHN, F.	
SIXTEEN SELECTED SONGS. g. e. Low [1644]; High [1645].....	.75
SIXTEEN TWO-PART SONGS. g. e. [377].....	1.00
SCHUBERT, F.	
FIRST VOCAL ALBUM (3 Cycles, and 24 Favorite Songs). g. e. High [342]; Low [343].....	3.00
THE MAID OF THE MILL (Die schöne Müllerin) A cycle of 20 songs. g. e. High [344]; Low [345].....	1.00
WINTER-JOURNEY (Die Winterreise) A cycle of 24 songs. g. e. High [346]; Low [347].....	1.00
TWENTY-FOUR FAVORITE SONGS. g. e. High [350]; Low [351].....	1.25
SECOND VOCAL ALBUM. 82 Songs. g. e. [352].....	3.00
SCHUMANN, R.	
VOCAL ALBUM. 55 Songs. g. e. High [120]; Low [121].....	2.00
WOMAN'S LIFE AND LOVE (Frauenliebe und -leben) A cycle of 8 songs. g. e. High [1356]; Low [1357].....	.60
TCHAIKOVSKY, P. I.	
TWELVE SONGS. g. e. Low [1620]; High [1621].....	.60
WAGNER, R.	
FIVE SONGS. g. e. Low [1181]; High [1233].....	.75

(Languages of texts are shown in small letters: e. = English; f. = French; g. = German;
i. = Italian. Where there is no other indication, texts are in English only.)

All Schirmer Library volumes may be obtained in cloth bindings. Prices will be quoted on request.

G. SCHIRMER, INC.

NEW YORK

A-1005

Arthur Pettus

SCHIRMER'S LIBRARY
OF MUSICAL CLASSICS

Vol. 291

ANTHOLOGY OF
ITALIAN SONG

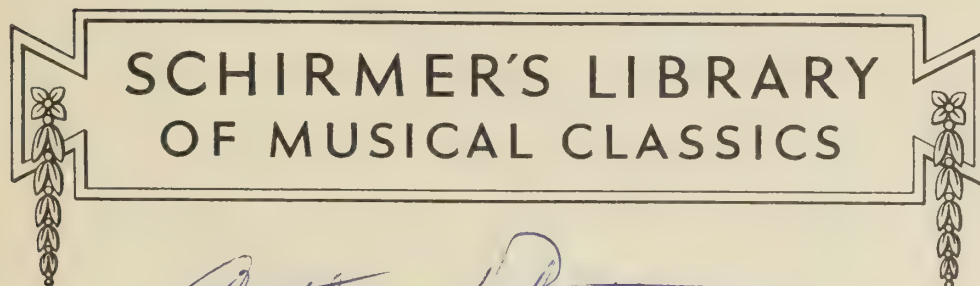
OF THE
SEVENTEENTH AND EIGHTEENTH CENTURIES

Book II

\$2.00

M
1619
A578
1922
bk. 2
c. 1
MUSI





Arthur Peterson

Anthology of Italian Song

Of the Seventeenth and Eighteenth Centuries

Selected and Edited with Biographical Notices by

ALESSANDRO PARISOTTI

English Translations by

DR. THEODORE BAKER

BASSANI	GASPARINI
BONONCINI	GIORDANI
CACCINI	MARCELLO
CAVALLI	MONTEVERDE
CESTI	PARADIES
DEL LEUTO	PICCINNI
DE LUCA	RONTANI
DURANTE	SARRI
FALCONIERI	SCARLATTI
FASOLO	STRADELLA
TENAGLIA	

Book I Library Vol. 290

Book II Library Vol. 291

G. SCHIRMER, Inc., NEW YORK

Copyright, 1894, by G. Schirmer, Inc.
Copyright renewed, 1922, by Theodore Baker

Printed in the U. S. A.



BIOGRAPHIES OF AUTHORS REPRESENTED IN THIS VOLUME.

G. B. BASSANI.

1657-1716.

HE was born at Padua in 1657; became *maestro di cappella* in the church of San Petronio in Bologna, and in 1685 accepted a similar position at Ferrara, where he died in 1716. He was entered as a member of the Philharmonic Academy of Bologna in 1677, becoming its president in 1682. He was also a member and the director of the celebrated *Accademia della Morte* at Ferrara. He was an eminent violinist, one of his pupils being Corelli; and likewise a very skilful organist and a distinguished and gifted composer, having written six theatrical works, besides thirty other vocal and instrumental compositions. His teacher in music was Father Daniele Castrovillari.—From an extremely rare work entitled *Languidezze amorose—cantate a voce sola*, etc., the songs "Dormi, bella" and "Posate, dormite" (fragments of the Cantata called *La Serenata*), and "Seguita a piangere, povero cor" (fragment of the Cantata *L'Amante placata*), were taken—three pieces in which natural grace and simplicity are united with deep emotion and exquisite artistic taste.

G. B. BONONCINI.

1672-1748.

A SON of Giovanni Maria Bononcini (or Buononcini), the celebrated theoretician and composer already mentioned in Vol. I of our Collection, the date of his birth is in doubt, being given variously at 1672 and 1660. He attended the school founded in Bologna by Gian Paolo Colonna, and

speedily gave evidence of his talent by publishing instrumental compositions, Masses in 8 parts, and other noteworthy compositions. Proceeding thence to Vienna, he was admitted to the court orchestra in the capacity of violoncellist. Here he wrote the opera *Camilla*, which had extraordinary success both in Vienna and at the Italian theatres, and later at the Haymarket in London. At Rome he composed, in 1694, the operas *Tullo Ostilio* and *Serse*. In 1600 he brought out at Vienna *La fede pubblica*, and in 1701, at Berlin, *Polifemo*. Being invited to London in 1716, Bononcini, under the protection of the Duke of Marlborough and others, and Handel, whose cause was espoused by the reigning family, became bitter rivals; their rivalry was the occasion of the proposition, that these two eminent composers, in conjunction with a third (Attilio Ariosto), should write an opera together, each composing one act. The libretto chosen was *Muzio Scevola*; Ariosto took the first act, Bononcini the second, and Handel the third. Handel's victory was decisive; but Bononcini's patron, far from being discouraged, heaped new favors on him, received him into his own house, gave him a pension of £500 and afforded him every opportunity for the prosecution of his musical work.—His downfall, however, was approaching, and was hastened by the story, which he was too proud to contradict, that he had appropriated a madrigal by Lotti and given it out as his own composition. The resulting loss of prestige was never made good. The date of his death is uncertain, but is assumed to be 1748.

The aria "Per la gloria d'adorarvi," which we print herewith, is from his opera *Griselda*, written in London in 1722; it has many fine effects and an agreeable and flowing melody.

GIULIO CACCINI.

1546-1614.

He was born about 1546 in Rome, and was known under the name of *Giulio Romano*. From Scipione Della Palla he received instruction in singing and lute-playing, and had already distinguished himself in his art when he sang, in 1579, the part of *Night* at the celebration of the nuptials of Francesco De' Medici and Bianca Capello, in an intermezzo composed by Pietro Strozzi. The renown of this gifted Roman composer, who, in coöperation with Jacopo Peri, Monteverde, and Emilio del Cavalierè, had so large a share in the creation of the musical drama, renders it easy to dispense with a long biographical sketch. Only a few of his principal works will be mentioned: *Il Combattimento d'Apolline*, on a poem by Bardi; *La Dafne* and *L'Euridice*, on verses by Rinuccini; *Il Rapiimento di Cefalo*, on a poem by Chiabrera, written for the wedding of Maria de' Medici, the niece of Grand Duke Ferdinand, with Henry IV of France, which took place Nov. 9, 1600.—We may also add a collection of *Monodie, Canzoni e Madrigale* for solo voice, from among which latter the song "Amarilli" was selected by reason of the rare artistic treasures which it reveals.—The precise date of Caccini's death is unknown; but one of his dedications establishes the fact that in 1614 he was still living in Florence, advanced in years. His daughter Francesca was a distinguished writer of music and the authoress of the celebrated ballet *La Liberazione di Ruggiero dall' Isola d'Alcina*. Francesca Caccini enjoys the honorable distinction of being the first lady who devoted herself,

with brilliant results, to the study of musical composition.

FRANCESCO CAVALLI.

1599-1676.

PIER FRANCESCO, known under the family name of his protector Federico Cavalli, a Venetian nobleman, was born in 1599 (or, according to other authorities, in 1600), as the son of Giovanni Battista Caletti-Bruni, *maestro di cappella* at the church of Santa Maria in Crema. His patron, who was the sheriff of Crema, being transferred in 1616 to Venice, took the youthful Caletti with him, entertaining him with splendid hospitality at his own palace, and furnishing him with amplest means for the cultivation of his musical gifts. In 1617 he was received into the choir of San Marco, then conducted by Monteverde; in 1640 he was appointed organist of the second organ of that cathedral, obtaining the post of first organist in 1665. In 1668 he became conductor of the ducal musical organization, holding this position until his death, which occurred on Jan. 14, 1676. He was an extremely fertile writer of opera, composing within the space of 32 years (1637-1669) thirty-nine dramas, all of which were successfully produced in the principal theatres. Cavalli continued Monteverde's reforms, imbuing his operatic works with greater breadth and power by means of increased variety of harmonization, the definitive establishment of the string-band, development of dramatic effect and rhythmic intensity. In 1660 he was summoned to France by Cardinal Mazarin, to assist at the nuptials of Louis XIV and Maria Theresa of Spain, on which occasion he brought out his "festival opera" *Serse* (Nov. 22), though with poor success, owing either to the then prevailing ignorance of the Italian language in France, or to a lack of musical culture at the French court. The introduction of the *Aria* into

opera has been ascribed to Cavalli, but wrongly, for Monteverde has a prior claim to the merit of this innovation. Nevertheless, Cavalli gave the aria greater freedom and elegance of form, developing it artistically on the lines laid down by Monteverde. The arias in *Giasone* (Teatro San Cassiano, Venice, 1649), *Didone* (1641), *Serse* (1654), and *Romilda* (1651), are noteworthy examples of their class. *Giasone* (Jason), the most successful of his operas, from which the aria "Delizie contente" is taken, was produced with extraordinary applause first in Venice, then in Florence (1651), Bologna (1652), Naples (1653), Rome (1654), Vicenza (1658), Ferrara (1659), Genoa (1661), Milan (1662), and finally returned, with equal success, to Venice in 1666. At his death, Cavalli was the possessor of a considerable fortune, a portion of which he left to the descendants of his patron, and the remainder to certain religious foundations in Venice; he had no direct heirs, his wife and his two sisters having died before him.

MARCO ANTONIO CESTI.

1620-1669.

THE aria "Tu mancavi a tormentarmi" is worthy of special notice, among Cesti's compositions, on account of the interesting variety which it exhibits. The author of *Orontèa*, of whom mention is made on p. VI of Vol. I of this series, was born at Arezzo (or Florence?) about 1620; he was a pupil of Carissimi and, in 1646, *maestro di cappella* at Florence; in 1660 he was admitted to the papal choir. He subsequently became *maestro di cappella* at the court of Emperor Leopold I. He died at Venice in 1669.

ARCANGELO DEL LEUTO.

15--16—.

THE charmingly suave song "Dimmi, Amor," accompanying this sketch, is at-

tributed to Arcangelo Del Leuto, concerning whom no positive facts could be found. The appended biographical notice consequently rests upon induction alone. Pietro Della Valle, the author of the poem *Carro di fedeltà d'amore*, which was set to music by Paolo Quagliati, inserted, in the *Trattato di Musica scenica* by G. B. Doni, a lecture of his own entitled *Della Musica dell' età nostra*. In this essay he mentions a certain Cavalier Del Leuto as an esteemed composer and player in Rome, together with Gio. Francesco Del Leuto, both highly skilled musicians; these two names cannot have been used to designate one and the same person. He also speaks of G. F. Del Leuto as one of the interpreters of the *Carro*. Now, this *Carro di fedeltà* was printed at Rome by Robletti in 1611; consequently, it must have been given in some subsequent year—that is, early in the 17th century. In respect to both poetry and music, the style of our song would indicate that it belongs to precisely that period. It is therefore very probable that it was composed by Gio. Francesco Del Leuto, who, by reason of his virtuosity in playing the lute, first assumed the cognomen of Arcangelo, by which he may have been best known later on from its appropriateness in expressing his masterly command of the instrument. In the absence of any certain data, these more or less plausible conjectures are offered; authoritative statements regarding this amiable lutenist would be gratefully received. In any event, "Dimmi, Amor" is unquestionably a piece of most delicate workmanship, wherein refinement of taste is wedded to moving effect.

S. DE LUCA.

15--16—.

THE arietta "Non posso disperar," which was discovered among old manuscripts of the 17th century, exhibits very noteworthy

features in its leading and harmonization; its construction is remarkable for elegance, fluency, and pleasing effects. Despite most patient research, it was impossible to obtain data concerning this composer, who is ignored by the biographers of musicians. Probabilities, however, favor the assumption that he was a Neapolitan by birth, and lived in the first half of the 17th century.

FRANCESCO DURANTE.

1684—1755.

A PUPIL of Alessandro Scarlatti, he became one of the most eminent composers of the 18th century, and the head of the Neapolitan school of music. He was born at Frattamaggiore, a village not far from Naples, on March 15, 1684. He was admitted to the *Conservatorio dei Poveri di Gesù Cristo*, and in January, 1742, was appointed professor at the Conservatory at Loreto, at a monthly salary of ten ducats (equivalent to 42½ francs), to replace Porpora, who had departed to Germany. He succeeded Scarlatti as professor at the Conservatory of San Onofrio, and numbered among his pupils the finest musicians of the period, such as Fiorillo, Guglielmi, Speranza, Sacchini, and G. B. Pergolesi. Though endowed with a less powerful imagination than his master, he was nevertheless highly skilled in the development of themes and the art of harmonization. His compositions are models of scholarly construction in the above particulars, and for the smooth and *cantabile* leading of the vocal parts. His manners were rustic and awkward, his mind cool and reflective, his soul simple and ingenuous. Although his compositions never brought him in a large income, he practised such strict economy that he was enabled to erect a chapel at his own expense in the church of S. Antonio at Frattamaggiore, which he dedicated to St. Michael, and in which he was laid to rest after his death, which occurred at Naples on the

13th of August, 1755. The tomb bears the inscription *Franciscus Durante—Cappellæ-magister—Musicæ fecit.*—Plain to negligence in regard to his attire, he took particular pains with his curled and scented wig, to prevent deranging which he always wore his cocked hat. He was thrice married. With his first wife he lived in incessant warfare, as she spent his meagre earnings in the lottery. The second, whom he dearly loved, and who had been one of his servants, he himself laid in her coffin. A few months later he celebrated his third wedding, with another domestic.

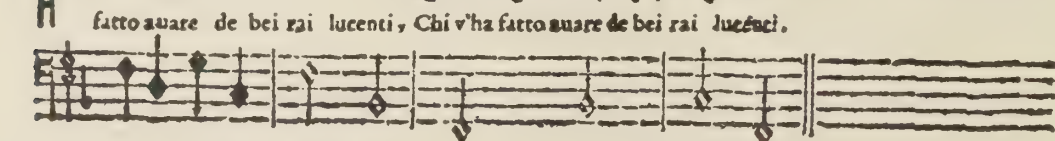
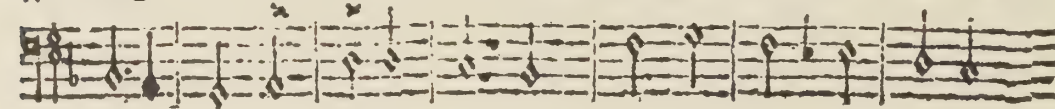
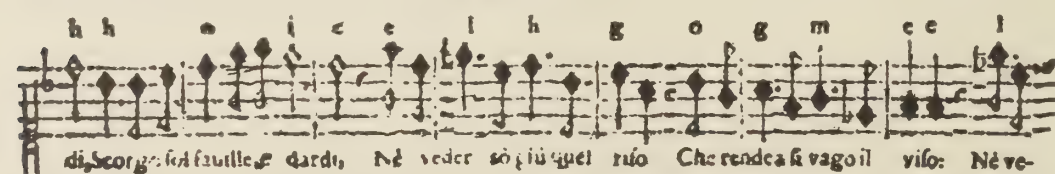
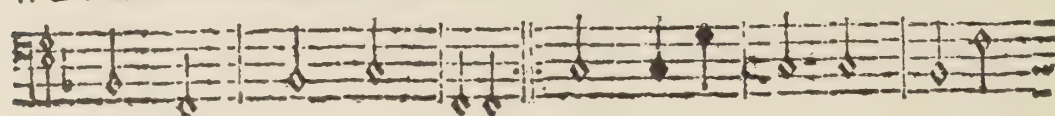
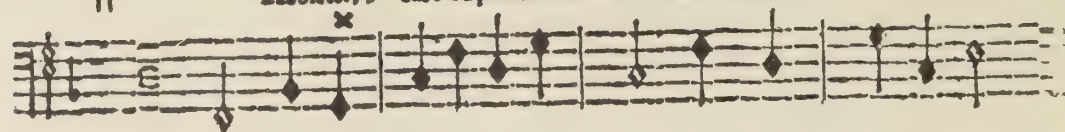
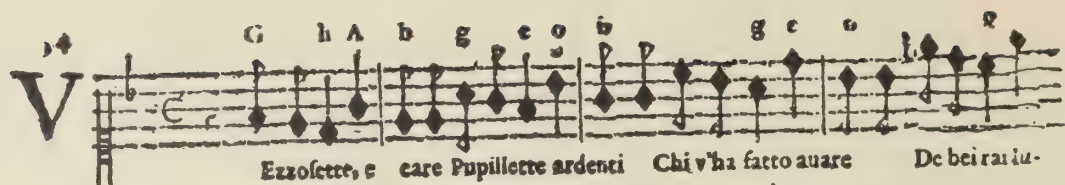
The *Prayer* and secular *Aria* accompanying this sketch are pieces well calculated to show, in their different genres, the skill and taste of their author.

ANDREA FALCONIERI.

15—16—.

THE musical library of the Royal Academy of St. Cecilia at Rome possesses a valuable work entitled *Libro Primo—di Villanelle—a 1, 2 et 3 voci—con l'alfabeto—per la chitarra spagnuola—d' Andrea Falconieri—napolitano—dedicate—all' ill.^{mo} et rever.^{mo} sig.^r Card. De' Medici—in Roma—Appresso Gio. Battista Robletti 1616—con licenza de' superiori.*—This volume, also valuable as a fine specimen of typographical art, contains 17 villanelles for one voice, 11 for two voices, and 4 for three voices; in all, 32 compositions remarkable for their simplicity and elegance. The second villanella was selected for publication because it appeared best calculated for effective interpretation, and the most graceful of all; a facsimile is annexed.

Andrea Falconieri receives no more than a scant mention in Fétis' Dictionary, which does not even give his proper name; the other biographers ignore him. It may be conjectured that he was born near the close of the 16th century; for the dedication of the book in question commences: "Hav-



2 Chi v'ha fatto oscure
Pupillette belle
Che serene, e pure
Rassembra stelle
Chi m'ha tolto i dolci rai
Dillo Amor se tu lo sai
Dillo, e sia quel che si fa
O disprezzo, o gelosia.
Vezzolette ij.

3 Non più sdegnofete
Rimirar vi voglio,
Ne più superbate
Soffrir tanto orgoglio,
Che veder s'io non v'offesi
Vostri rai di sdegno accesi,
Pupillette, è in giusto duolo
O ridete, o io prendo il volo.
Vezzolette ij.

ing resolved to give to the press these, my Musical works, Part the First of my feeble conceptions. . . .", and bears the date of March 21, 1616. In the National Library at Florence may be found the *Quinto Libro delle Musiche di A. Falconieri*, published by Pignoni in 1619—a rare and interesting work.

G. B. FASOLO.

16—16—.

A VERY rare book in the possession of Dr. Oscar Chilesotti bears the title: "*Misticanza di Vigna alla Bergamasca; il Canto della Barchetta et altre cantate et ariette per Voce et Chitarra.*"—From this work is taken the aria "Cangia, cangia tue voglie," which appears peculiarly adapted for publication in this collection by reason of its charming naturalness and spontaneity.

In Vol. XLI, No. 48, of the *Gazzetta Musicale* of Milan, dated Nov. 28, 1886, Dr. Chilesotti gives a few vague notes concerning Fasolo, and remarks on the rarity of the above-mentioned work, of which even Vogel, in his researches in the Italian and German libraries, could discover no second exemplar. It was published in Rome by Robletti, in 1627. Biographers in general make no mention of Fasolo; but on p. 480 of A. W. Ambros' *History of Music* (Leipzig, Leuckart, 1881) he is noticed as "a Franciscan monk in a monastery at Padua, whose *Annuale Organistico* was published in 1645 at Venice," the excellence of whose musical workmanship shows him to have been closely related (intellectually) to Frescobaldi.

FRANCESCO GASPARINI.

1665-1737.

ACCORDING to Fétis, Grove, and Reissmann, he was born at Lucca in 1665; according to Florimo, at Camaione near Lucca, in 1665; according to Riemann's *Dictionary*, and the *Annuario* of Paloschi, in the

latter place on March 5, 1668. He excelled as a writer of both sacred and secular music, and produced no less than 32 dramatic works, besides numerous cantatas, intermezzi, etc. The work upon which his fame chiefly rests is entitled "The Practical Harmonist at the Harpsichord" (*L'Armonico pratico al cembalo, ovvero regole, osservazione ed avvertimenti (sic) per ben sonare il basso e accompagnare sopra il cembalo, spinetta ed organo*), Venice, 1683; an instruction-book in thorough-bass followed by Fenaroli in the compilation of his *Partimenti*.

Gasparini's teachers were Corelli and Pasquini; among his pupils may be mentioned Benedetto Marcello, who dedicated some of his compositions to him, and wrote of him with the utmost veneration. He was a philharmonic academician, and professor in the *Conservatorio della Pietà* at Venice; later he was appointed *maestro di cappella* at the Lateran in Rome. The two arias here selected are fragments of his Second Cantata.

The weight of authority sets April, 1737, as the date of his death.

GIUSEPPE GIORDANI.

1743-1798.

THE family of Giordani, who was also known as Giordanello or Giordaniello, comprising his father, three sisters, and two brothers, formed a company which gave representations of comic opera in the smaller theatres of Naples. In 1762 this company traveled to London, and was received with great favor at the Haymarket Theatre. Giuseppe, however, returned to Naples for the purpose of prosecuting his studies at the *Conservatorio della Madonna di Loreto*. He afterwards rejoined his family in London, where he composed a *centone* entitled *Artaserse*, followed by a serious opera, *Antigono*. From 1744 to 1782, devoting himself to teaching, he wrote only the *opera*

ouffa Il Baccio (by some erroneously attributed to his brother Tommaso), which was given in London with marked success from 1744 to 1749. Again returning to Italy in 1782, he composed a great number of operas for all the Italian theatres, as well as many pieces of chamber-music, among which latter was the aria here reprinted, wherein fine effects are happily wedded to flowing melody. In 1791 he was called to conduct the Metropolitan Orchestra of Fermo, and while there wrote a large number of sacred compositions. Fétis and the Marchese Di Villarosa make a sad mistake in confounding Giordanello with Carmine Giordano, who was born about 1690, and was likewise a master of the Neapolitan school. Other errors with regard to his birth and death have been masterfully confuted by Florimo, in his great work on the *Scuola musicale di Napoli*. There is an inscription in the Cathedral at Fermo, according to which *vixit annos LIV dies XXVI* and *decessit pientissimus—Pridie Nonas Januariis An. MDCCCLXXXV^{III}*. This inscription, worthy of credence from having been written for the solemn obsequies of Giordanello, celebrated in January, 1800, show with the most scrupulous exactitude that he was born on December the 9th, 1743.

BENEDETTO MARCELLO.

1686—1739.

THE autograph manuscript of Benedetto reproduced below in facsimile is dated Jan. 21st, 1713. The volume containing it, which is entitled *Cantate per camera—Poesia e Musica—di—Benedetto Marcello—composte per la Sgra Ricci diletta.*, is apparently the very exemplar intended for said *dilettante*, for whom both verses and music were written, it being elegantly illuminated in gold and colors. None of the biographical notices on Marcello mention, as far as I am aware, this work so valuable both from a

musical and literary point of view. The fragment “Non m’è grave morir per amore” forms a part of the second cantata; it is replete with peculiar novelty and charm, and is noteworthy on account of the harmonic leading in the recitative.

Marcello was born at Venice on Aug. 1, 1686, and died July 24, 1739, at Brescia, where he held the position of *Camerlengo* (Chamberlain). Further notices concerning him may be found on p. IX of Vol. I of this Collection.

CLAUDIO MONTEVERDE.

1568—1643.

BORN of indigent parents at Cremona, in 1568, he early attained to musicianly renown, and was admitted while still very young to the court of the Duke of Mantua in the capacity of a viola-player. Here the *maestro di cappella*, Marco Antonio Ingegneri, gave him lessons in counterpoint, and when but sixteen years old he published a collection of *Canzoni* for three voices. In a brief time his mastery of his art became such that his fertile and daring genius inaugurated a series of the boldest innovations. He aided powerfully in bringing about the transformation of the medieval modes into the modern chromatic system, by adopting the dissonance of the dominant seventh in such wise as to exhibit the harmonic relation of the fourth degree to the seventh, and by endowing this latter with its true character as the leading-note, with a regular resolution to the tonic. This important fact—which his genius intuitively felt, perhaps all unconscious of the grand results which were to follow—finds gradual development in his books of madrigals; arriving at the fifth book, he no longer hesitates to take without preparation the *tritone*, the *chord of the fifth and sixth*, the *dominant seventh and ninth*, and the *diminished seventh*. Herewith the transformation of the tonal system was completed, and

Monteverde, profiting by his new system of harmony to continue his course as an innovator, created the forms of the *Aria* and *Duetto*, skilfully employing the resources of instrumentation according to the scenic situation, and developing the musical drama, properly so called, in an expressive and dramatic form. But the fame of this eminent musician is so great, that many words are unnecessary. We deemed it proper to emphasize one remarkable feature in the work of this great genius. The *Lamento di Arianna* which we print is a shining exemplar of his gifts as a composer; it is taken from the opera *Arianna*, brought out in 1608 at the court of Mantua, and in 1641 in Venice, it being the first melodrama produced at the Teatro San Moisè. The National Library at Florence possesses the manuscript of the entire *scena*, the principal part of which is given here; this manuscript appears to be the author's original.

Monteverde died at Venice in 1643; near the end of 1613 he was appointed *maestro di cappella* at St. Mark's; he was buried in the church *dei Frari*, in a chapel to the right of the choir.

PIER DOMENICO PARADIES.

1710-1792.

THIS distinguished composer and excellent player on the harpsichord was born at Naples, where he studied under Porpora. He wrote *Alessandro in Persia*, performed in Lucca in 1738; *Il Decreto del fato*, given at Venice in 1740; *La Muse in gara*, a cantata represented at the *Conservatorio de' Mendicanti* in Venice in the same year. In 1747, he took up his permanent residence in London, and on December 17 of that year he brought out the opera *Felonte* at the King's Theatre, which was given nine times with indifferent success. After this he abandoned composition, devoting himself to teaching the harpsichord; in his ca-

capacity as a teacher he regained his laurels by publishing the *Studies and Sonatas*. Clementi and Cramer used his works with great benefit to themselves. Cassandra Frederick, his pupil, played at the age of five and a half years, in a concert given at the Haymarket, compositions by Scarlatti and Handel, being the same who performed in 1760, in the double capacity of an organist and singer, the celebrated oratorios of the Saxon master.

Paradies returned late in life to Italy, and settled in Venice, where he died in 1792.

NICCOLÒ PICCINNI.

1728-1800.

Alessandro nelle Indie, a melodrama in 3 acts, set to poetry from the pen of Pietro Metastasio, was represented for the first time at Rome in 1758, and thereafter at Naples in 1774 and 1792. In the archives of the Royal College of Music of Naples are to be found 2 copies of this opera. One was donated to the College by Maria Carolina, and is in 3 acts; the other was among the autographs collected and acquired by Florimo, and has but 2 acts. The former is the score executed in 1758 and 1774: the latter is the same, revised and corrected, which served for the representations of 1792. The aria of *Cleofide* which we print herewith is one of the most salient numbers of the opera. The verses of the recitative were substituted, by Piccinni himself, for those written by Metastasio, but the aria following is that which is found in Act II, Scene 13, of the drama of the imperial poet. The form of this recitative, rich in dramatic features, the admirable construction, and the effectiveness of the whole composition, render this aria a veritable artistic gem.

Piccinni, of whom a further account appears in the first volume of this Collection, was born at Bari, on Jan. 16, 1728, and died of bilious fever at Passy, near Paris, on March 7, 1800.

RAFFAELLO RONTANI.

15—16—.

Le varie—musiche—di—Raffaello Rontani—a una, due e tre voci—per cantare nel cimbalo o in—altri stromenti simili con L'Alfabeto per la Chitarra—spagnola in quelle più a proposito per—tale strumento—in Roma—Appresso Gio. Battista Robletti, 1623—Ad instantia di Antonio Poggioli. All'insegna del Martello in Parione—Con Licenza de' Superiori.—The work bearing this title belongs to the valuable collection of the well-known cultivator of ancient music, Dr. Oscar Chilesotti, whose courtesy permitted it to be copied. The song so transcribed and harmonized is charming in its graceful simplicity, and forms a most sweet and admirable setting to Chiabrera's celebrated verses. Its composer was born in Florence towards the end of the 16th century, and was in the service of the Marquis of Capistrano, Antonio De' Medici, a natural son of the Duke Francesco Maria and Bianca Capello. He is mentioned by Quirinus van Blankenburg in his *Elements of Music*, who notices a book of *canzoni* published in Rome in 1632. The work by Rontani cited by Fétis in his biographical dictionary, and published at Florence by Zanobi Pignoni in 1614, may be found in the National Library in that city. The title differs very little from that heading this sketch, but it contains wholly different compositions.

DOMENICO SARRI.

1678—174—?

DOMENICO SARRI (or Sarro), was born of indigent parents at Trani, in 1678; his musical studies at the *Conservatorio della Pietà* in Naples were finished in 1697. In 1712 he was appointed vice-conductor of the Royal musical organization, and wrote an oratorio for the festival of San Gaetano. As early as 1702 he had composed a sacred

melodrama, *L'Opera d'Amore*. He subsequently wrote many serious operas, and numerous oratorios, serenatas, comic intermezzi, cantatas, concertos for various instruments, and church-music. His *Didone abbandonata* deserves special mention; the music was set to verses by Metastasio, then a young man hardly 26 years of age, for the theatre of San Bartolomeo in 1724. This opera, which was enthusiastically received, was sung by the poet's friend Marianna Benti-Bulgarelli and Niccola Grimaldi (called *Nicolino*).—In 1741 Sarri was still at his post as first conductor; the precise date of his death is unknown.

ALESSANDRO SCARLATTI.

1659—1725.

In the first volume of this Collection we published a few arias, full of grace and expression, by this distinguished and fertile composer. For this present volume we have again had recourse to him, and print herewith four more pieces in different styles. "Sento nel core" is a tender and expressive melody, extremely effective and not difficult of execution. The aria of *Tigrane* in the opera of the same name is a marvelous exemplar of its class in the truthful expression of feeling. In *Tigrane* Scarlatti tried, for the first time, the blending of the wind-instruments with the strings; and the harmonies of the horn, in the aria given here, are a most original device of the great Trapanesian. The little dialogue "Su, venite a consiglio," wherein the author feigns to converse with his own fancies and to listen to their reply, is replete with novel features. The canzonetta "Già il sole dal Gange" is spontaneous and genial. The annexed fac-simile is taken from a small manuscript volume of the period, in which the above-mentioned dialogue is also found.

For further notes concerning Scarlatti, the reader is referred to Vol. I.



Deliziosi: moderato

ia il so - - - le gual
re nel campo gual

allo del campo ill'allo del pian - - -
gual so - - - le tra il so nel campo

le gual so nel campo piu ch'ant piu
ch'ant granella piu ch'is - - -

gual so - - - le tra il so nel
campo piu ch'ant piu ch'ant granella piu

no gual - - - so
re nel campo ill'allo del
gual so - - - le tra il so nel campo del

ch'is - - -
- ul - - - so - - -

ALESSANDRO STRADELLA.

1645-1681.

"EVERYTHING is obscure," writes Cate-lani, "in the life of Stradella." Although some give Venice as his birthplace, preponderant evidence shows that he was born in Naples about 1645. It is not known where and under whom he prosecuted his studies; it is certain, that he speedily became a distinguished composer, and passed the greater part of his life as a musician at Venice. While there, he fell desperately in love with the flame of a Venetian noble, having been engaged by the latter to instruct the lady in his art; in the course of this instruction he found time to lay siege to her heart, and this so successfully, that one night the pair fled together to Rome. The betrayed Venetian swore vengeance, and despatched two assassins to waylay Stradella; but his purpose (so runs the legend) was this time frustrated in a most remarkable manner; the assassins, going to church with the intention of murdering the musician after the performance of an oratorio composed by him, were so moved by the pathetic beauty of the music, that instead of carrying out their plan they disclosed it to their intended victim, who immediately repaired to Turin (1676), where he hoped to find efficient protection from further designs upon his life. But here, on a public promenade in full view of the populace, he was set upon by three hirelings of his implacable foe, and desperately wounded; during his recovery he was wedded to the fair Ortensia, for love of whom he encountered such deadly peril. The wily Venetian, though twice foiled, persisted in his attempts, which were finally successful, Stradella being found murdered in his bed one morning in Genoa (1681?).

A fertile and distinguished composer, Stradella is also fabled to have been an eminent player on the harp, violin, and

organ, and a facile writer of Italian and Latin poetry. At that period, but little music was printed in Italy, and besides, the unsettled life he led hardly permitted his attention to details of publication; hence the major part of his works is still in manuscript. In Modena 148 of his compositions are preserved, among them being 6 oratorios and 11 dramas. In the library of San Marco in Venice there is a collection of 21 songs entitled "*Cante a voce sola dell' insigne A. Stradella legati alla biblioteca S. Marco di Venezia dalla nobile famiglia Contarini.*" Of these, from which the song "Se Amor m'annoda il piede" is taken, a complete edition is in process of preparation. The aria "Ragion sempre addita" is from the *Serenata a tre voci*; this composition is noteworthy from the circumstance, that in it the orchestra is divided into two independent groups, called the *Concertino* and *Concerto grosso*, an arrangement also adopted in the oratorio reputed to have saved Stradella's life (*S. Giovanni Battista*). In this score a *contrabbasso* of small size appears for the first time.

ANTON FRANCESCO TENAGLIA.

16—16—.

BUT few data are obtainable concerning this distinguished writer of music for church, theatre, and chamber, who was born in Florence early in the 17th century. He appears to have been the conductor of some choir in Rome, probably that at the Basilica of S. M. Maggiore. Certain it is, that he spent a large part of his artist-life in Rome, where, in 1661, he composed the opera *Cleano*, which was performed at the house of a personage whose name has not been preserved. In this opera is found indubitable proof that he was the inventor of the form termed the *aria with da capo*; a form copied in 1686 by Carlo Pallavicini in his *Gerusalemme*

liberata, and further developed by Alessandro Scarlatti, who has been erroneously credited with its invention down to this very day. It would seem that none of Tenaglia's compositions have been published, as in all my researches I have never met with a printed work by him, or discovered any notices of editions of his compositions at any time or place. Yet his music is extremely charming, picturesque, and effective, and is shown in the two arias given here, which are excellent specimens of chamber-style, and exhibit, considering the period at which they were

penned, a notable advance as regards form. They were found in the Chigiana Library at Rome, which possesses not a few manuscripts of his in a crabbed and incorrect caligraphy. It is likely that others might be discovered in other Roman libraries, Rome having been, as observed above, the residence of this Florentine musician for many years; and it is hoped that these may also be published at some future time. —Under an old portrait of Tenaglia stands the legend : *Tenalia Florentinus musicus in rebus excellens*.

CONTENTS

	PAGE
BASSANI, G. B., . . . Dormi, bella, dormi tu ? Art thou sleeping, fair one ?	79
“ “ . . . Posate, dormite, . . . Sleep on, then.	85
“ “ . . . Seguita a piangere, Mourn with temerity.	89
BONONCINI, G. B., . . . Per la gloria d'adorarvi, For the love my heart doth prize.	103
CACCINI, G., . . . Amarilli, mia bella. Amarilli, my fair one.	19
CAVALLI, F., . . . Delizie contente, . . . Ye blisses, that ravish.	23
CESTI, M. A., . . . Tu mancavi a tormentarmi, Wilt no longer thou torment me.	40
DEL LEUTO, A., . . . Dimmi, Amor, . . . Tell me, Love !	3
DE LUCA, S., . . . Non posso disperar, I do not dare despond.	6
DURANTE, F., . . . Vergin, tutto amor, Virgin, fount of love.	114
“ “ . . . Danza, danza, fanciulla gentile, Dance, O dance, maiden gay.	117
FALCONIERI, A., . . . Vezzose e care, Charming eyes so wary.	12
FASOLO, G. B., . . . Cangia, cangia tue voglie, Change, o change thy fond wishes.	55
GASPARINI, F., . . . Caro laccio, dolce nodo, Dainty meshes, net enticeful.	96
“ “ . . . Lasciar d'amarti, . . . Love's bond to sever	99
GIORDANI, G., . . . Caro mio ben, . . . Thou, all my bliss.	131
MARCELLO, B., . . . Non m'è grave morir per amore, For my love thus to die.	121
MONTEVERDE, C., . . . Lasciatemi morire ! No longer let me languish.	22
PARADIES, P. D., . . . M'ha preso alla sua ragna, 'Tis Love, that rogue so wily	127
PICCINNI, N., . . . Se il ciel me divide, Since Heaven has torn me.	134
RONTANI, R., . . . Se bel rio, . . . When the murm'ring.	16
SARRI, D., . . . Sen corre l'agnelletta, As when a lamb confiding.	108
SCARLATTI, A., . . . Sento nel core, . . . My heart doth languish.	60
“ “ . . . Su, venite a consiglio, . . . Hey ! come hither, ye fancies.	64
“ “ . . . Già il sole dal Gange, . . . O'er Ganges now launches.	70
“ “ . . . All' acquisto di gloria, . . . To win glory.	74
STRADELLA, A., . . . Ration sempre addita, . . . How dearly are prized.	46
“ “ . . . Se amor m'annoda il piede, If love my feet enchaineth.	50
TENAGLIA, A. F., . . . E quando ve n'andate, . . . O when will ye e'er leave me.	28
“ “ . . . Quando sarà quel dì, . . . When will the day e'er be.	34

Dimmi, Amor.

(Tell me, Love.)

English Version by
Dr. Th. Baker.

Cantata.

ARCANGELO DEL LEUTO.

Andante cantabile. (♩ = 69.)

(15...16...)

Voice. *p*

Dim-mi a - mor, dim - mi che fa La mia
Tell me, Love, tell me, I pray, Where my

Piano. *p*

p

ca - ra li - ber - tà? Da che an - dò, co -
lov - er dear doth stray. Since he left me,

p dolce e legato

me sai tu, A le - gar - si ad un bel
as thou dost ken, By a stray fan - cy cap - tive

crese. *p*

cri - ne, Questo cor pien di ru - i - ne Non l'ha
tak - en, This poor heart so rude - ly for - sak - en Nev - er

crese. *p*

poi ri - vi - sta più! Dim-mi, A - mor, dim - mi che
yet has seen him a - gain! Tell me, Love, tell me, I

cresc. *f*

cresc.

fa La mia ca - ra li - ber - tà? Dimmi, A - mor,
pray, Where my lov - er dear doth stray: Tell me, Love,

p *dolce assai*

p *dolce assai*

dim - mi che fa La mia ca - ra li - ber - tà?
tell me, I pray, Where my lov - er dear doth stray.

cresc. *f rit.*

cresc. *f col canto r.h.* *a tempo*

Un pen - sier il cor man - dò A tro - var - la in
Once my heart sent a thought to ex - plore, And to find him

p *dolce e legato*

cresc. *p*

sue ca - - te - ne; Ma per cre - scer le mie pe - ne Il pen -
in his chains; But re - doub - led are my pains, For the

cresc. *p*

cresc. *f*

sier mai non tor - - nò! Dim - mi, A - mor dim - mi che
thought re - turns no more! Tell me, Love, tell me, I

cresc. *f*

p *dolce assai*

fa La mia ca - ra li - ber - - tà, Dim - mi, A - mor
pray, Where my lov - er dear doth stray; Tell me, Love,

p *dolce assai*

cresc. *f rit.*

dim - mi che fa La mia ca - ra li - ber - - tà?
tell me, I pray, Where my lov - er dear doth stray.

cresc. *f rit.* *a tempo*

Ad. *

Non posso disperar.

(I do not dare despond.)

Arietta.

English Version by
Dr. Th. Baker.

S. DE. LUCA.
(15... - 16...)

Andante grazioso. (♩ = 80.)

a piacere

Voice.

Non posso di - spe - rar,
I do not dare de - spond,

Piano.

p

non posso di - spe - rar, sei troppo, troppo
I do not dare de - spond, For thou art all too

p

ca - ra, trop - po, trop - po ca - ra, sei trop - po ca - ra al
dear, — thou art all too dear, — too dear un - to my

Copyright, 1894, by G. Schirmer, Inc.

Copyright renewed, 1922, by Theodore Baker

Printed in the U. S. A.

p *cresc.*

cor; non pos - so di - spe - rar, sei trop - po ca -
heart. I do not dare de - spond, For thou art all too

p *cresc.*

più cresc. f rit., pp a tempo

ra, sei trop - po ca - ra al cor; non pos - so di - spe -
dear, too dear un - to my heart; I do not dare de -

più cresc. rit. pp a tempo

f deciso e rall. p

rar, sei trop - po ca - ra, sei trop-po, trop-po
spond, For thou art all too dear, For thou art all too

f deciso e rall.

ca - ra, cara al cor: Sei trop-po trop-po
dear un - to my heart; For thou art all too

p

assai rit.

ca - - - ra, ca - ra al cor.
 dear - - - un-to my heart.

ff e deciso

assai rit.

p dolce e legato assai

Il so - lo spe - ra - re, il
 'Tis on-ly hope so fond, — 'Tis

assai rall. e ff

p

p legatissimo

so - lo spe-ra - re d'a-ver a gio-i - re m'è un dol - ce langui - re, m'è un
 on-ly hope so fond, — The blisses of wait-ing, That soothe while creat - ing The

ca - ro do-lor, m'è un ca - - ro, m'è un ca - - ro do-lor, il
 pain they impart, the pain, — the pain — they impart. 'Tis

p

so - lo spe - ra - re d'a - ver a gio - i - re, m'è un
on - ly hope so fond, The bliss - es of wait - ing, That

p *cresc.* *mf.*

dol - ce lan - gui - re, m'è un ca - ro do - lor, ah,
soothe while cre - at - ing The pain they im - part, ah,

mf. *cresc.*

sì! m'è un dol - ce lan - gui - re, m'è un ca - ro do -
yes! That soothe while cre - at - ing The pain they im -

f *pp* *rit.*

p a piacere
lor. Non pos - so di - spe - rar,
part. I do not dare de - spond,

p
non pos - so di - spe -
I do not dare de -

rar, sei trop - po, trop - po ca - ra, trop - po, trop - po
spond, For thou art all too dear, thou art all too

ca - ra, sei trop - po ca - ra al cor; non pos - so di - spe -
dear, too dear un - to my heart; I do not dare de -

cresc. *più cresc.* *rit.*
rar, sei trop - po ca - ra, sei trop - po ca - ra al
spond, For thou art all too dear, too dear un - to my

cresc. *più cresc.* *rit.*

, pp a tempo *f deciso e rall.*

cor; non pos - so di - spe - rar, sei trop - po ca -
heart; I do not dare de - spond, For thou art all too

pp a tempo *f deciso e rall.*

p

ra, dear, sei trop-po, trop-po ca - ra, cara al
For thou art all too dear un-to my

assai rit.

cor, Sei trop-po, trop-po ca - ra, ca - ra al
heart; Thou art too dear, too dear un-to my

p

cor.
heart.

ff e deciso *assai rall. e f*

Vezzosity e care.

(Charming eyes so wary.)

Villanella.

English Version by
D^r Th. Baker.ANDREA FALCONIERI.
(15... - 16...)

Allegretto quasi Gavotta. (♩=104.)

Piano.

The piano introduction consists of two systems of music. The first system has two staves: the upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a whole rest followed by a half note G#4, then a quarter note A4, and a half note B4. The lower staff is in bass clef with the same key signature and common time. It begins with a whole rest followed by a half note G#2, then a quarter note A2, and a half note B2. The second system continues the melody in the upper staff and accompaniment in the lower staff. Dynamics include *p* (piano) and *pp* (pianissimo). The piece ends with a *rit.* (ritardando) marking.

The first line of the song features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature remains three sharps. The lyrics are: "Vez-zo-set-te e ca-re pu-pil-let - te ar - den-ti, chi v'ha fatto a - Charming eyes so war-y, Eyes so bright and tender, Where-fore now so". The piano accompaniment provides a steady harmonic support. Dynamics include *cresc.* (crescendo).

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "va-re de' bei rai lu - cen - ti; chi v'ha fatto a - va-re de' bei rai lu - char-y Of your ra-diant splen-dor? Where-fore now so char-y Of your ra - diant". The piano accompaniment includes a *f* (forte) dynamic marking. The piece concludes with a *rit.* (ritardando) marking.

cen - ti? Vez - zo - set - tee ca - re pu - pil - let - tear -
splen - dor? Charming eyes so war - y, Eyes so bright and

cresc.
den - ti, chi v'ha fat - to a - - va - re de' bei rai lu -
ten - der, Where - fore now so char - y Of your ra - diant

cresc.

rit.
cen - ti; chi v'ha fatto a - va - re de' bei rai lu - cen - ti?
splendor? Where - fore now so char - y Of your ra - diant splen - dor?

f *p* *rit.*

p
S'io ri - mi - ro i vo - stri
When for kind - ly looks en -

ff

sguardi scor - go sol ful - mi - ne dar - di, scor - go sol
 treat - ing Light - nings and darts are my greet - ing, Light - nings and

f

ful - mi - ne dar - - di: ne ve - der so piu quel
 darts are my greet - - ing; Ne'er I see of smiles a

ri - so che ren - dea si va - go il vi - so, nè ve -
 pres - age, That so sweet - ly light the vis - age, Ne'er I

cresc.
 der so piu quel ri - so che ren - dea si va - go il vi - so.
 see of smiles a pres - age, That so sweet - ly light the vis - age.
cresc.

rit. *p affrett.*

Ah! ah! Vez-zo-set-te e ca-re pu-pil-let-te ar-
 Ah! ah! Charming eyes so tender, Eyes so bright and

sempre cresc. *assai rall.*

denti, chi v'ha fatto a - va-re de' bei rai lu - cen - ti, chi v'ha fatto a-
 tender, Where-fore now so chary Of your ra-diant splendor? Where-fore now so

sempre cresc. *ff col canto*

affrett. *rit.*

va-re de' bei rai lu - cen - ti?
 char-y Of your ra - diant splen-dor?

affrett. *rit.* *p* *cresc.*

f pp rit.

Se bel rio.

(When the murm'ring.)

Canzonetta.

English Version by
D^r Th. Baker.RAFFAELLO RONTANI.
(15...-16...)

Andante. (♩ = 116.)

Voice.

Piano.

*dolce**p**p*

1. Se bel rio, se bel - l'au -
 2. Se già mai tra fior ver -
 1. When the mur - m'ring brook - let
 2. When o'er crim - son flow - 'ry

p

ret - ta - fra l'er - bet - ta - sul mat - tin mor - mo - ran -
 mi - gli, - se tra gi - gli - ves - te l'al - baun au - reo
 gush - es - 'Neath the bush - es, - And the morn - ing breeze be -
 val - leys, Glist'ning lil - ies, - Gold - en rays of dawn are

Copyright, 1894, by G. Schirmer, Inc.

Copyright renewed, 1922, by Theodore Baker

Printed in the U. S. A.

d'er - ra; se di fio - ri un pra - ti -
 ve - lo e su ro - te di zaf -
 guil - eth, When the sun from bloom - ing
 trail - ing, And Au - ro - ra ris - es

cel - lo si fa bel - lo, noi di-ciam: ri - de — la ter - ra.
 fi - ro mo - ve in gi - ro, noi di-ciam, che ri - de il cie - lo.
 meadows Drives the shad - ows, Then we say, that Na - ture smil - eth.
 blushing, Earth o'erflush - ing, Then we say, the sky — is smil - ing.

a tempo

p
 Quan-do av - vien che un Zef - fi - ret - to — per di -
 Ben è ver: quan-do è gio - con - do — ri - de il
 When to shore a zeph - yr stray - ing — Wan - ton
 Tho' for joy the moon so queenly — Smiles se -

let - to — bag-ni il piè — nell' on - de — chiare,
 mon-do, — ri - de il ciel — quando è gioi - o - so;
 play-ing, — Laves our feet — with gen - tle — motion,
 rene-ly, — And the laugh - ing skies be - guile,

sì che l'ac - qua su — l'a - - re - na scherzi a pe -
 ben è ver: ma non — san po - i, co - me vo -
 When the wave - let light - ly dancing Sparkles glanc -
 Tho' all Na - ture may — en - deav-or, She can nev -

rit.

a tempo *rit.*
 na, noi di - ciam che ri - de il ma - re.
 i, fa - re un ri - so gra - zi - o - so.
 ing, Then we say, — how smiles the o - cean.
 er Match the sweet-ness of — thy smile.

con grazia *rit.*

Amarilli, mia bella.

(Amarilli, my fair one.)

English Version by
Dr. Th. Baker.

Madrigal.

GIULIO CACCINI.

Moderato affettuoso. (♩ = 66)

(1546-1614)

Voice.

Piano.

p A - ma - ril - li, mia bel - la, non credi, o del mio
A - ma - ril - li, my fair one, Canst thou thine heart to

cor dol - - ce de - si - o, d'es - - ser tu
doubt e'er sur - ren - der, Doubt of my love

— l'a-mor mi - o? Cre - di - lo pur: e se ti -
— true and ten - der? Do but be - lieve, for should e'er

mor tas - sa - le, du - bi - tar non ti va - le.
fear as - sail thee It can nev - er a - vail thee.

p dolce

f *p*

A - primi il pet - to e ve-drai scritto in co - re: A-ma-
 Ope thou my bo - som, and see thy fears re - prov - ed; On my

f *p* *smorz.* *dolce*

cresc. *più cresc.*

ril - li, A-ma - ril - li, A-ma-
 heart 'tis writ, On my heart 'tis writ: "A-ma-

pp *cresc.* *più cresc.*

f *poco rit.* *a tempo* *mf*

ril - li è il mio a - mo - re. Cre - di - lo
 ril - li, my be - lov - ed!" Do but be-

f *poco rit.* *p dolce*

pur: e se ti - mor fas-sa - le, du - bi-tar non ti
 lieve, for should e'er fear as-sail thee, It can nev-er a-

dolce

f *p smorz.*

va - le. A - primi il pet - to e ve-drai scrit-to in co -
vail thee. Ope thou my bo - som, and see thy fears re-prov -

pp

re: A - ma - ril - li, A - ma - ril -
èd; On my heart 'tis writ, On my heart 'tis

pp *dolciss.* *cresc.*

più cresc. *rit.* *ppp*

li, A - ma - ril - li è il mio a - mo - re; A - ma -
writ: "A - ma - ril - li, my be - lov - èd; A - ma -

f *ppp dolciss.*

rit.

ril - li è il mio a - mo - re.
ril - li, my be - lov - ed!"

assai legato.

Lasciatemi morire!

(No longer let me languish.)

English Version by
Dr Th. Baker.

Canto from the Opera
"Ariana."

CLAUDIO MONTEVERDE.

Lento. (♩ = 58)

(1568-1643)

Voice. *p dolente.*

La - scia - te - mi mo - ri - re! la - scia - te -
No long - er let me lan - guish! no long - er

Piano. *p dolente.*

mi mo - ri - re! E che vo - le - te — che mi con -
let me lan - guish! What dost thou fan - cy — can stay one

p *mf*

for - te in co - sì du - ra sor - te, in così gran mar - ti - re? La -
mo - ment So despair - ful a torment, So un - re - lent - ing — anguish? No

più cresc. *f* *p*

scia - te - mi mo - ri - re, la - scia - te - mi mo - ri - re!
long - er let me languish! no long - er let me lan - guish!

cresc. assai. *pp rit.*

Delizie contente, che l'alma beate .

(Ye blisses, that ravish.)

English Version by
Dr Th. Baker.

Aria from the Opera
"Giasone."

FRANCESCO CAVALLI.

Andantino mosso. (♩ = 132)

(1599-1676)

Voice.

Piano.

De - li - zie con - ten - te, che l'al - ma be - a - te
Ye bliss - es, that rav - ish the soul of a lov - er,

fer - ma - - te, fer - ma -
Give o - - ver, give o -

- - te. Su que - sto mio co - re deh più, deh
- - ver! De - lights yet un - tast - ed Seek not, seek

più non stil - la - te le gio - ie d'a - mo - re, le gio - ie d'a - mo -
not to discov - er, Your trouble were wast - ed, your trouble were wast -

re.
ed.

De - li - zie mie ca - re, fer - ma - te - vi
Ye dear - est of pleasures, Here let me ex -

qui:
pire;

non so più bra -
I long not for

ma - re, mi ba - sta co - sì; non so più bra - ma - re, mi ba - sta co -
treasures, No more I de - sire; I long not for treasures, No more I de -

sì. De - li - zie mie ca - re, fer - ma - te - vi
sire. Ye dear - est of pleasures, Here let me ex -

f espress. *rit.*

qui: non so più brà - ma - re, mi ba - sta co -
 pire; I long not for treasures, No more I de -

sì.
sire.

f *p* *f*

p

In
En -

f *ff* *rit.* *p*

grembo agli a - mo - ri fra dol - ci ca - te - ne
 twin'd in Love's meshes, So soft beyond meas - ure,

mo-rir, ————— mo-rir mi con-
To die, ————— to die were a

f *p*

vie - ne, dol-chezza o - mi - ci-da a mor - te,
pleas - ure; To mer-cies so ten-der, so ten - der

f *p*

a morte mi gui-da, mi gui-da in brac-cio al mio be -
My life, my life to sur-ren-der, Em-brac-ing my heart's treas -

ne. Dolcez-ze mie ca-re, fer-ma-te-vi qui:
ure. Ye dearest of pleasures, Here let me ex-pire;

non so più bra - ma - re, mi ba - sta co -
I long not for treas - ures, No more I de -

sì; non so più bra - ma - re, mi ba - sta co - sì; dol - cez - ze mie
sire, I long not for treas - ures, No more I de - sire, Ye dear - est of

ca - re, fer - ma - te - vi qui. Non so più bra -
pleasures Here let me ex - pire; I long not for

ma - re, mi ba - sta co - sì.
treasures, No more I de - sire.

mf *ff* *rit.*

E quando ve n'andate.

(O when will ye e'er leave me.)

Scherzo.

English Version by
D^r Th. Baker.

ANTONIO FRANCESCO TENAGLIA.

Quasi recitativo.

(16... - 16...)

Voice.

E quan-do ve n'an-da-te, spe-ran-ze a-du-la-
O when will ye e'er leave me? Ye shad'wy, de-lusive

Piano.

tri-ci al-la buon' o-ra? Non v'accor-ge-te an-co-ra
hopes, at last give o-ver! Why can ye not dis-cov-er,

oh-i-mè! che m'an-no-ia-te? e
well-a-day! How sore ye grieve me? O

Copyright, 1894, by G. Schirmer, Inc.

Copyright renewed, 1922, by Theodore Baker

Printed in the U. S. A.

quando, e quan-do ve n'an-da - te? quan-do, quan-do ve n'an-
when, O when will ye e'er leave me? when, — when will ye e'er

Mosso. (♩ = 112)

da - te? leave me? Io più fia-to in
Not a breath to

sen non ho da nu - drir_ vo - stro de - si - -
spare have I To in - spire your as - pi - ra - -

Risoluto. (♩ = 76)

re; ri - sol - ve - te - vi, ri - sol - ve - te - vi a par - ti - re, ch'io per
tions; O de - part, de - part, and end my trib - u - la - tions, For I

voi mo-rir non vo', chio per voi mo-rir non vo'. Qual ca-
 ne'er for you will die, for I ne'er for you will die. Where-fore

prie-cio vi man-dò a tur-bar la pa-ce mi-a?
 hith-er must ye fly To dis-turb my peace of mind?

Voi siete Arghie pur la vi-a di partir non ri-tro-va-te. E
 Ar-guses ye are, yet find No read-y way to un-de-ceive me. O

Recit. come prima.

quan-do ve n'an-da-te? quando? quando? quando ve n'an-
 when will ye e'er leave me? O when? O when? when will ye e'er

col canto

da - te?
leave me?

Mosso. (♩ = 112)

A pen - tir dun - que s'a - vrà la mia
Shall I ne'er cease to re - pent That I

fè che'l cor v'a - pri - a? Dehpren - den-do un dol-ce ad -
oped my heart so blind - ly? Do but whis-per "fare - well," and

di - o da-te a me la li - ber - tà,
kind - ly Free a heart so pen - i - tent.

deh! deh pren-den-do un dol-ce ad-di-o date a
Do, do but whis-per fare-well, and kind-ly Free a

pp

Risoluto. (♩ = 76)

me, date a me la li-ber-tà. Io da voi non bramo
heart, free a heart so pen-i-tent. Yet with-al it is not

già un par-tir sen-za ri-tor-no, anzi a far nuo-vo sog-
meant That I'd ban-ish ye for ev-er, Ye are wel-come to per-

gior-no gra-di-rò, che ri-tor-nia-te, gra-di-
sev-er When I trust the cheer ye'd give me, When I

rò, gra-di-rò che ri-tor-nia-te, an-zia
trust, when I trust the cheer ye'd give me, Ye are

cresc. ff espress. rit. ten.
far nuo-vo soggiorno gra-di-rò, gra-di-rò che ri-tor-nia-te. Ma
wel-come to per-sev-er When I trust, when I trust the cheery'd give me. But

Recit. come prima.

f cresc. assai. rit.
quan-do ve n'an-da-te? quan-do, quan-do, quan-do ve n'an-
when will ye e'er leave me? But when, but when, when will ye e'er

col canto assai. rit.

lunghe e smorz.

lunghe e smorz.
da-te?
leave me?

a tempo. pp

Quando sarà quel dì.

(When will the day e'er be.)

English Version by
D^r Th. Baker.

Strofette.

ANTONIO FRANCESCO TENAGLIA.
(16... - 16...)

Allegro giusto. (♩ = 52.)

Piano.

Voice.

(♩ = 116.)
mf

Quan - do sa - rà quel
When will the day e'er

(♩ = 116.)

dì ch'io mi veg - gia da te fa - vo - ri - to d'un sì?
be That my heart thou dost bless With a soft - ly breathed yes?

(♩ = 144.)

Ca - ra boc - ca,
Mouth, be - lov - èd,

(♩ = 144.)

rit. *a tempo.*

dil - lo tu; se a' ca - rat - te - ri di
tell it me: Shall the love - writ signs so

ro - se che sul lab - bro a - mor ti po - se, mi fai
ten - der On thy ros - y lips, e'er ren - der Me a

f
leg - ger: ser - vi - tù?
hap - py slave to thee?

The first system of the musical score consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line contains several measures of rests. The piano accompaniment features a series of chords and moving lines in both the right and left hands.

The second system continues the musical score. The vocal line remains mostly at rest. The piano accompaniment continues with its harmonic and melodic patterns, including some slurs and dynamic markings.

mestamente.

Con - to l'o - re ad u - na ad u - na co - me fos - ser
One by one, the hours I've count-ed As they pass'd like

The third system includes the vocal entry with the lyrics. The piano accompaniment provides a steady harmonic support.

an - ni in - te - ri: ma nel col - mo dei pen - sie - ri,
years de - spair - ing, But my fan - cy's flight most dar - ing,

The fourth system continues the vocal melody and piano accompaniment, concluding the page with sustained chords in the piano part.

ma nel col - mo dei pen - sie - ri tro - vo scar - sa
But my fan - cy's flight most dar - ing To the heights of

la - for - tu - na. E se vi - ver si può
hope scarce mount - ed. If for life one hope yet

rit. *p a tempo.*
più, ca - ra boc - ca, dil - lo tu; se a' ca - rat - te -
be, Mouth, be - lov - èd, tell it me: Shall the love - writ

ri di ro - se che sul lab - bro a - mor ti
signs so ten - der On thy ros - y lips e'er

po-se mi fai leg-ger: ser-vi-tù?
ren-der Me a hap-py slave to thee?

con brio.
La mia fe-de m'as-si-me, that
Yet my heart tells

cu-ra che par-lar sem-pre di no quel-la don-na
nev-er One whom Nat-ure did en-shrine In such love-li-

mai non può, che fè bel la la na-tu-ra.
ness as thine, Can with "no" for aye per-sev-er.

f *rit.* *a tempo.*

E se vi-ver si può più, ca-ra boc-ca, dil-lo tu;
If for life one hope yet be, Mouth, be- lov-èd, tell it me:

f *rit.* *a tempo.*

se a' ca-rat-te-ri di ro-se che sul lab-bro a-mor ti
Shall the love-writ signs so ten-der On thy ros-y lips e'er

assai cresc. *f rit.*

po-se mi fai leg-ger: ser-vi-tù?
ren-der Me a hap-py slave—to thee?

f rit. *f con brio.*

Tu mancavi a tormentarmi.

(Wilt no longer thou torment me.)

Aria.

English Version by
D^r Th. Baker.

MARCO ANTONIO CESTI.
(1620-1669.)

Adagio. (♩ = 54.)

Voice.

p *>*

Tu man - ca - vi a tor - men -
Wilt no long - er thou tor -

Piano.

p dolce un poco sostenuto.

tar - mi, cru - de - lis - si - ma spe - ran -
ment me, Cru - el hope, no wish ful - fill -

za, e con dol - ce ri - mem -
ing? Of fond mem - 'ries art thou dis -

Copyright, 1894, by G. Schirmer, Inc.
Copyright renewed, 1922, by Theodore Baker
Printed in the U. S. A.

bran-za vuoi di nuo-vo av-ve-le - nar - mi,
till-ing A new poi-son to pre-sent - me,

mf
e con dol - ce rimem-bran - za, ri - mem -
Of fond mem - 'ries art dis - till - ing, of fond

f
bran - za vuoi di nuo - vo av-ve-le - nar-mi, av-ve-le -
mem - 'ries A new poi - son of fond mem - 'ries to pre-

p *cresc.*
nar - mi, vuoi di nuo-vo di
sent - me, Of fond mem-ries, fond

nuo - vo av - ve - le - nar - mi, av - ve - le - nar - mi.
memries art dis - till - ing new poi - son to pre - sent me?

f *tr.*

f *rit.* *p* *rit.*

Moderato. (♩ = 96.)

An - cor du - ra la sven - tu - ra d'u - na fiam - ma in -
Mor - tal an - guish So to lan - guish In the flames of a

mf

ce - ne - ri - ta, la fe - ri - ta an - co - ra a - per - ta
love con - sum - ing, And my burn - ing Wound fore - bodes how

mf

par - m'avver - ta nuo - ve - pe - ne. Dal ru -
soon are com - ing Woes re - turn - ing. Tho' my

mf

mor del - le ca - te - ne mai non ve - do al - lon - ta -
chain do - sore - ly gall me, I re - main, what - e'er be -

nar-mi, mai non ve - do al - lon - ta - nar - mi, dal ru -
fall me, I re - main, what - e'er be - fall me; Tho' my

un poco marcato. **f**

mor del - le ca - te - ne mai non ve - do al - lon - ta -
chain do - sore - ly gall me, I re - main, what - e'er be -

f

nar - mi, mai non ve - do al - lon - ta - nar -
fall me, I re - main, what - e'er be - fall -

f rit.

f rit.

3/4

Tempo I.

mi. Tu man - ca - vi a tor - men -
me. Wilt no long - er thou tor -

p dolce.

tar - mi, cru - de - lis - si - ma spe - ran -
ment me, Cru - el hope, no wish ful - fill -

za, e con dol - ce ri - mem -
ing? Of fond mem - 'ries art thou dis -

bran - za vuoi di nuo - vo av - ve - le - nar - mi;
till - ing A new poi - son to pre - sent me?

e con dol - ce ri-mem-bran - za, ri - mem -
Of fond mem - 'ries art dis - till - ing, of fond

bran - za vuoi di nuo - vo av - ve - le - nar-mi, av - ve - le -
mem - 'ries, A new poi - son of fond mem - 'ries to pre-

nar - mi, sent me, vuoi di nuo - vo, di
Of fond mem'ries, fond

nuo - vo av - ve - le - nar-mi, av - ve - le - nar - mi.
mem'ries art dis-till - ing new poi-son to pre - sent me?

Ragion sempre addita.

(How dearly are prized.)

English Version by
Dr Th. Baker.

Aria.

ALESSANDRO STRADELLA.
(1645-1681.)

Allegro. (♩ = 96.)

Piano

Moderato. (♩ = 63.)

Allegro.

Voice.

Ra-gion sempre ad-dita ad al-ma gen-ti-le che a-mata o scher-
How dear-ly are priz-ed True souls that per-sev-er, Or lov'd or de-

ni-ta lo sta-bil suò sti-le non can-gi, no, no. Io pur se-gui-
spis-ed, In faith-ful en-deav-or, Ne'er changing, no, no. It fol-lows, I

Copyright, 1894, by G. Schirmer, Inc.

Copyright renewed, 1922, by Theodore Baker

Printed in the U. S. A.

rò, io pur se-gui - rò,
trow, it fol-lows, I trow,

p

io pur se-gui - rò.
it fol-lows, I trow,

f

f *p*
Che scio-gliere il piè dai lac-ci di fè non
That faith-less a-stray, A-far from Love's way, I

poco rall. *f*
ten-to, non vò;
nev-er shall go;
Che
That
poco rall.

pp a tempo.

scio-gliere il piè dai lac-ci di fè non ten-to, non
 faith-less a-stray, A-far from Love's way, I nev-er shall

pp a tempo.

pp

vò, no, no, non vò, no, no,
 go, no, no, I trow, no, no,

pp

non ten-to, non vò, no, no, non vo, non
 I nev-er shall go, no, no, I trow, I

f

ten-to, non ten-to, non vò;
 nev-er, I nev-er shall go;

f

*Poco meno.**pp*

io pur se - gui - rò, — io pur se - gui - rò, —
 It fol - lows, I trow, from Love's way a - far —

*Poco meno.**f rit molto.*

io pur se - gui - rò.
 I nev - er shall go.

*col canto.**Moderato.**Allegro.*

Se amor m'annoda il piède.

(If Love my feet enchaineth.)

English Version by
Dr Th. Baker.

Cantata.

ALESSANDRO STRADELLA.
(1645 - 1681.)

Allegretto. (♩ = 100.)

p con semplicità

Voice.

S'a-mor m'an-no-da il pie-de, co-me dun-que, co-me
If Love my feet en-chain-eth, Can I ev-er, can I

Piano.

p

dun-que fug-gi-rò, co-me dun-que fug-gi-rò? Da quel cor che
ev-er flee a-way, can I ev-er flee a-way? From a heart that

non ha fe-de li-ber-tà, li-ber-tà non spe-ro, no,
faith dis-dain-eth There's no hope, there's no hope of free-dom, nay!

da quel cor che non ha fe-de, li-ber-tà, li-ber-tà non
From a heart that faith dis-dain-eth There's no hope, there's no hope of

spe-ro, no, no, no, no, no, li - ber - tà non spe - - ro, no.
 free-dom, nay, nay, nay, nay, nay, There's no hope of free - dom, nay.

f *rall.*

rall.

Un poco meno. (♩ = 84.)

mf

Sian pur du - re le - ca - te - ne, cre - scan sem - pre
 Yet the fet - ters I - am wear - ing Still in - crease my

pp

le mie pe - - - ne, cre - scan sem - pre
 woes de - spair - - - ing, Still in - crease my

le mie pe - - - ne, le mie pe - - -
 woes de - spair - - - ing, my woes de - - - spair -

p

ne: ch'in ser - vi - tù co - stan - te, ch'in ser - vi - tù co -
 ing, In slav - 'ry e'er con - fin - ing, In slav - 'ry e'er con -

p *senza rallentare*

stan-te go-de o - gno-ra lan-guen - down co-re a - man -
 fin - ing And tor-ment-ing a heart, love - lorn and pin -

p

te, go-de o - gno-ra lan-guen - down co-re, un co-re a -
 ing, Tor - ment-ing a heart love - lorn, love - lorn and

mf

man - te, go-de o - gno-ra lan-guen - down
 pin - ing, Tor - ment-ing a heart love -

cresc.

co - re a - man - te, un co - re a - man -
lorn and pin - ing, love - lorn and pin -

cresc.

- te, a - man - - te, un co - re a - man - te.
- ing, and pin - - ing, love - lorn and pin - ing.

Come prima.

mp

Lo stral, che por - to al co - re d'un bel guar - do, d'un bel
The shaft my heart im - pal - eth, 'Twas a bright glance, 'twas a

col canto

guar - do — col - po — fu, d'un bel guar - do col - po fu.
bright glance from thine eye, 'twas a bright glance from thine eye.

Più non cu - ro il mio do - lo - re, vi - vo
As no art to cure a - vail - eth, I live

lie - to, vi - vo lie - to in ser - vi - tù; più non cu - ro il
glad - ly, I live glad - ly in slav - e - ry; As no art to

poco rall.
mio do - lo - re, vi - vo lie - to, vi - vo lie - to in ser - vi - tù, in
cure a - vail - eth, I live glad - ly, I live glad - ly in slav - e - ry, in

affrett. *f* *rall.*
ser - vi - tù, vi - vo lie - to in ser - vi - tù.
slav - e - ry, I live glad - ly in slav - e - ry.

Cangia, cangia tue voglie.

(Change, O change thy fond wishes.)

English Version by
Dr Th. Baker.

G. B. FASOLO.
(16... - 16...)

Moderato. (♩ = 60.)

Piano.

mf Voice.

Can - gia, can - gia tue vo - glie, o mio cor, che fe -
Change, O change thy fond wish - es, O my heart, now so

cresc.

de - le fo - sti a don - na, fo - sti a don - na, fo - sti a
mourn - ful, Faith - ful to a fair one scorn - ful, faith - ful

dim. *mf*

don - na - cru - de - le. Can - gia,
to a fair one scorn - ful. Change, O

pp

cresc.

can - gia tue vo - glie, o mio cor, che fe - de - le fo - sti a
change thy fond wish-es, O my heart, now so mourn-ful, Faith-ful

mf *cresc.*

don-na, fo-sti a don - na, fo-sti a don - na - cru - de -
to a fair one scorn-ful, faith-ful to a fair one scorn -

p

le. ful. Non t'ac - cor - gi, me - schin, che sei fe - ri -
Feel - est not, thou poor fool, she will but pain

p

f

to? La - scia, la - scia d'a - mar chi t'ha tra-di -
 thee? Quell, O quell love for her who doth dis-dain

ten. > p a tempo *dim.* - e - *rit.* - - - *a tempo*

to. La - scia, la - scia d'a - mar chi t'ha tra-di - to.
 thee, quell, O quell love for her who doth dis-dain thee.

rit. *p a tempo* *dim.* *rit.* *a tempo* *mf*

mf

La - scia, la - scia d'a - ma - re - chi ti
 Quell, O quell love for one Who sought to

rit. *mf*

cresc.

fin - ge col ri - so, col mo - strar-ti il bel vi - so, col mo -
snare— thee by smil - ing, Lur'd thee with a face be - guil - ing, lur'd thee

cresc.

strar-ti il bel vi - - so.
with a face be - guil - - ing.

mf
La - scia,
Quell, O

pp

la - scia d'a - ma - re_ chi_ ti fin - ge col ri - so, col mo -
quell_ love for one Who sought to snare— thee by smil - ing, Lur'd thee

*mf**cresc.**dim.*

strar-ti il bel vi - so, col mo - strar-ti il bel vi - -
with a face be - guil - ing, lur'd thee with a face be - guil - -

cresc.

so.
ing.

p

Non t'ac - cor - gi, me - schin, che
Feel - est not, thou poor fool, she

a tempo

f

p

sei fe - ri - to? La - scia, la - scia d'a - mar chi
will but pain thee? Quell, O quell love for her. Who

f

p

p

ten. *p a tempo*

t'ha tra - di - to; La - scia, la - scia d'a - mar chi
doth dis - dain thee, Quell, O quell love for one Who

rit. *p a tempo*

rit.

t'ha tra - di - to.
doth dis - dain thee.

rit. *a tempo* *rit.*

Sento nel core.
(My heart doth languish.)

Arietta.

English Version by
D^r Th. Baker.

ALESSANDRO SCARLATTI.
(1649 - 1725.)

Adagio. (♩ = 76.)

Voice. *p* Sen-to nel
My heart doth

Piano. *dolce* *p*

f *p*
co - re cer-to do - lo - re, cer-to do - lo - re,
lan - guish Ev-er in an - guish, ev-er in an - guish,

che la mia pa - - ce tur-ban - do va:
Hour by hour dwin - dles All peace for me:

nel co - re, nel co - re, sen-to nel co - re
My heart— my heart, doth languish, doth lan - guish

cer-to do - lo - re, cer-to do - lo - re, che la mia
Ev-er in an - guish, ev - er in an - guish, Hour by - hour

pa - ce tur - ban - do va, che la mia pa - ce
dwin - dles All peace for me, Hour by hour dwin - dles

tur - ban - do va.
All peace for me.

f Splende u - na fa - ce che l'al - ma ac - cen - de, se non è a -
 Hot flame and stead - y My soul en - kin - dles, 'Tis love al -

p dolce

mo - re, a - mor sa - rà, a - mor, a - mor sa - rà.
 read - y, Or love 'twill be, or love, or love 'twill be.

f

p Splen - de u - na fa - ce, che l'al - ma ac - cen - de, se non è a - mo - re, —
 Hot flame and stead - y My soul en - kin - dles, 'Tis love al - read - y, —

f

— a - mor sa - rà, se non è a - mo - re, a - mor sa - rà.
 — Or love 'twill be, 'Tis love al - read - y, — Or love 'twill be.

p

Sen - to nel co - re
 My heart doth lan - guish

dolce *p* *p*

f cer-to do - lo - re, *p* cer-to do - lo - re che la mia pa - ce
 Ev-er in an - guish, ev-er in an - guish, Hour by hour dwi - n - dles

— tur-ban-do va; *p* Nel co - re, *sf* nel co - re,
 — All peace for me; My heart — my heart, —

f sen-to nel co - re cer-to do - lo - re, *p* cer-to do - lo - re
 my heart doth lan - guish Ev-er in an - guish, ev - er in an - guish,

f che la mia pa - ce tur-ban-do va, *f* che la mia pa - ce
 Hour by hour dwi - n - dles All peace for me, Hour by hour dwi - n - dles

dolce

tur - ban - do va.
 All peace for me.

Su, venite a consiglio.

(Hey! come hither, ye fancies.)

Dialogue between the Author and his Fancies.

English Version by
D^r Th. Baker.

ALESSANDRO SCARLATTI.

(1649-1725.)

Allegro. (♩ = 52.)

Piano.

Voice.

Meno. (♩ = 50.)

(The Author.)

Su, su, su, ve - ni - tea con - si - glio, ve - ni - tea con -
Hey, hey, hey! Come hith - er, ye fancies, ye fan - cies, O

si - glio, o pen - sie - ri, ve - ni - tea con - si - glio, o pen -
come to be - guile me, Come hith - er, O come to be -

Copyright, 1894, by G. Schirmer, Inc.

Copyright renewed, 1922, by Theodore Baker

Printed in the U. S. A.

sie - ri. Co - m'es - ser mai può, co -
guile me. How can I, O say, How

p

pp *legatissimo* *cresc.*

m'es - ser mai può ch'io ser-va a Se - mi - ra, che
can I, O say, Serve Lau-ra for ev - er, The

mf

poco a poco *ff* *mf*

sco-poè del - li - ra di chi m'infiam-mò; se sco-poè del - li - ra di
cause of this fe-ver That wears me a - way; The cause of this fe-ver That

più f

più f

chi m'in-fiam - mò? No, no, no, no!
wears me a - way? Nay, nay, nay, nay!

f *ritard.*

Moderato. (♩ = 76.)

(The Fancies.)

cresc.

E meglio sof - fri - re, pe - na - re, mo - ri - re, che mai ri - mi - ra - re, che
'Twere bet - ter to suffer, to toil, or to perish, Than longer to cherish, than

grave *p* *legatiss.*

Allegro. (♩ = 52.)

(The Author.)

poco ritard.

mai ri - mi - ra - re og - get - ti sì fie - ri. Eh! la - sciate i con -
long - er to cher - ish Fair lips that re - vile — me. Ah! No longer, ye

cresc.

si - gli, o pen - sie - ri! La - scia - te, la -
fan - cies, seek to be - guile me! No long - er, ye

sciate i con - si - gli o pen - sie - ri, la - scia - te, la - scia - te i con -
fancies, now seek to be - guile me, no long - er, ye fan - cies, now

ff ritard. assai *tr.* *a tempo*

si-gli-o pen - sie ri. _____
 seek to be - guile me. _____

ff ritard. assai *a tempo* *f* *f*

ritard. *ff*

Meno. (♩ = 50.)

f *f* *f* *mf*

No, no, no, tor-na-tea con-siglio, tor-nate a con-siglio, o pen-
 Nay, nay, nay! Re-turn, O ye fancies, ye fancies, re-turn to be -

f *mf leggero*

sie - ri, tor-nate a con-siglio, o pen - sie - ri.
 guile me, Ye fancies, re-turn to be - guile me.

pp *legatiss.*

Chil se - no m'a - pri con dol - ce fe - ri - ta,
Who o - pen'd my heart With wounds so de - light - ful,

cresc. poco a poco *più cresc.*

mf
con dol - ce fe - ri - ta, ve - drà che è scher - ni - ta sua fe - de co -
with wounds so de - light - ful Will mark how de - spite - ful My faith does de -

ff *mf*

più f
sì, ve - drà che è scher - ni - ta sua fe - de co - sì, sì,
part; Will mark how de - spite - ful My faith does de - part! Nay,

f *più f*

Moderato. (♩ = 76.)
(The Fancies.) *p*

sì, sì, sì. Il cie - lo per - met - ta men
nay, nay, nay. May Heav'n ne'er fore - cast a More

ritard. *p* *legatiss.*

gra - ve ven - det - ta! de - stin più so - a - ve, de - stin più so -
dire - ful dis - as - ter! For - kind - li - er for - tune, For kind - li - er

poco rit.

a - ve e for - za chio spe - ri. Oh, la - sciatei con -
for - tune The Fates I'll im - por - tune! Oh, no longer, ye

poco rit.

si - gli, o pen - sie - ri, la - scia - te, la -
fan - cies, seek to be - guile me, No long - er, ye

scia-tei con - si-glio pen - sie - ri, la - scia - te, la - scia-tei con -
fan-cies, now seek to be - guile me, no long - er, ye fan-cies, now

ff rit. assai *tr*

si-glio pen - sie - ri. _____
seek to be - guile me! _____

ff rit. assai *f* *f* *f*

ff rit.

Già il sole dal Gange.

(O'er Ganges now launches.)

English Version by
D^r Th. Baker.

Canzonetta.

ALESSANDRO SCARLATTI.
(1649-1725.)

Allegro giusto. (♩ = 126.)

Piano.

Voice. *mf brillante.*

Già il so - le dal Gan - ge, già il
O'er Gan - ges now launch - es, o'er

so - le dal Gan - ge più chia - ro, più chia - ro sfa - vil - la, più
Gan - ges now launch - es The sun - god, the sun - god his splen - dor, the

chia - ro sfa - vil - la, più chia - ro, più chia - ro sfa - vil -
sun - god his splen - dor, the sun - god, the sun - god his splen -

poco rit.

Copyright, 1894, by G. Schirmer, Inc.
Copyright renewed, 1922, by Theodore Baker
Printed in the U. S. A.

a tempo

la, e ter-ge o - gni stil - la del - l'al - ba che piange,
 dor, With touch warm and ten - der Morn's teardrops he - staunches,

a tempo

cresc. poco a poco e legatiss.

del - l'al - ba che pian - ge, del - l'al - ba che pian - ge, del -
 With touch warm and ten - der Morn's tear - drops he staunches, Morn's

pp *cresc. poco a poco e legatiss.*

f rit. a tempo mp brillante

l'al - ba che pian - ge. Già il so - le - dal
 teardrops he staunch - es. O'er Gan - ges now

f rit. a tempo mf mp leggero

Gan - ge, già il so - le dal Gan - ge più chia - ro, più chia - ro sfa -
 launch - es, o'er Gan - ges now launches The sun - god, the sun - god his

rit. tr

vil - la, più chia - ro sfa - vil - la, più chia - ro, più chia - ro sfa - vil -
 splendor, the sun - god his splendor, the sun - god, the sun - god his splen -

rit.

la.
dor.

f *a tempo* *f* *b.*

mf *brillante*

Col rag-gio do - ra - to, col rag-gio do - ra - to in -
His rays gold-en beam-ing, his rays gold - en beam-ing De -

gem-ma, in - gem-ma-o-gni ste - lo, in - gem-ma-o-gni ste - lo, in -
throne, de - throne night-ly shadows, de-throne night-ly shad - ows, de -

poco rit. *a tempo*

gem-ma, in - gem-ma-o-gni ste - lo, e glias-tri del
throne, de-throne night-ly shad - ows, While gemming the

poco rit. *a tempo*

pp *cresc. poco a*

cie - lo di - pin - ge - nel - pra-to; X di - pin - ge nel
meadows With stars bright-ly - gleaming; While gemming the

pp *cresc. poco a*

poco *f rit.*

pra - to, di - pin - ge nel pra - to, di - pin - ge nel pra -
meadows, while gemming the meadows with stars bright - ly gleam -

poco *f rit.*

a tempo

to. Col rag - gio do - ra - to, col rag - gio do -
ing. His rays gold - en beam - ing, his rays gold - en

a tempo mf

ra - to, in - gem - ma, in - gem - ma o - gni ste - lo, in - gem - ma o - gni
beam - ing De - throne, de - throne night - ly shadows, While gem - ming, while

poco rit. *tr*

ste - lo, in - gem - ma in - gem - ma o - gni ste - lo.
gem - ming the meadows With stars bright - ly gleam - ing.

poco rit. *f a tempo*

f brillante *tr* *rit.* *a tempo*

All'acquisto di gloria.

(To win glory.)

Aria from the Opera

"Tigrane"

English Version by
Dr Th. Baker.

ALESSANDRO SCARLATTI.

(1649 - 1725.)

Allegro. (♩ = 132.)

Voice.

Piano.

f

p

f

Al - l'ac -
To - win -

Copyright, 1894, by G. Schirmer, Inc.
Copyright renewed, 1922, by Theodore Baker
Printed in the U. S. A.

qui - sto di glo - ria e di fa - ma tra bel - li - che schie - re di
 glo - ry in far - a - way re - gions, 'Mid con - quer - ing le - gions, The

trom - be guer - rie - re mi chia - ma, mi chia - ma, mi
 wartrumps ap - pall - ing Are call - ing, are call - ing, are

chia - mail fra - gor.
 call - ing: "De - part!"

ff *p*

Al - l'ac - qui - sto di glo - ria e di fa -
 To win glo - ry in far - a - way re -

pp

- ma tra bel - li - che schie - re di trom - be guer - rie - re mi -
- gions Mid con - quer - ing le - gions, The wartrumps ap - pall - ing Are

chia - ma, mi chia - mail fra - gor, mi
call - ing, are call - ing: "De - part!" Are

f

chia - ma, mi chia - - - ma, mi chia - -
call - ing, are call - - - ing, are call - -

cresc.

ma di trombe guer - rie - re, mi chia - -
ing, the wartrumps ap - pall - ing, are call - -

cresc.

rall. *ritard.* *p*

ma, mi chia - ma, mi chia - ma il fra - gor, il fra - gor,
ing, are call - ing, are call - ing: "De - part, de - part!"

colla voce

rit. *f*

mi chia - - ma - il fra - gor.
Are call - ing, are call - ing: "De - part!"

pp *f rit.* *f a tempo*

Fine.

Sostenuto assai. (♩ = 69.)

Ma por-tan-do del ca-ro mio be-ne fis-seal-l'al-ma le gra-vi sven-
But, a - las! for my war-like en - deavor! E'er doth love to restrain me per-

tu - re a - vrò sem-pre du - re le pe - - ne, le -
sev - er, With wil - i - est woo-ing Un-do - - ing, un -

pe - ne nel cor, del ca - ro mio be - ne a - vrò sempre
do - ing my heart! E'er love doth per - sev - er, With wil - i - est

du - re_ le pe - - ne, le pe - ne nel cor. Al-l'ac -
woo-ing_ un - do - ing, un-do - ing my heart. To win -

Dal Segno S al Fine.

Dormi, bella, dormi tu?

(Art thou sleeping, fair one?)

Fragment from the Cantata

"La Serenata."

English Version by
D^r Th. Baker.

GIO. BATTISTA BASSANI.
(1657-1716.)

Moderato. (♩ = 100.)

Voice. 

Piano. 

Dormi, bel - la.
Art thou sleeping,



dor-mi, fair one, dor-mi sleepest thou? dor-mi tu? sleepest thou? se If



dor-mi sleep-ing, so-gna-ti d'esser men cru-da, se If

Copyright, 1894, by G. Schirmer, Inc.
Copyright renewed, 1922, by Theodore Baker
Printed in the U. S. A.

ve - gli por - gi - mi qual-che pie - tà, por - gi - mi
wak - ing, let thine heart some pit - y feel, let thine heart

qual-che pie-tà; se ve-gli por-gi - mi qual-che pie-tà, - se
some pit - y feel; If waking, let thine heart some pit - y feel, If

ve - gli, se ve-gli por-gi - mi qual-che pie-tà.
wak - ing, > if waking, let thine heart some pit - y feel.

rit.

Vivace. (♩ = 66.)

p

So - spi - ri pro - fon - di tra - man - do dal cor e tu non ri -
 Tho' yearning pro - foundest my bo - som doth move, Yet ne'er thou re -

mf

spon - di, e tu non ri - spon - di,
 spondest, yet ne'er thou re - spondest,

mf

e tu non ri - spon - di, ahi, bar - ba - ro a - mor, ahi, bar - ba - ro a -
 yet ne'er thou re - spondest: Ah, bar - ba - rous love, Ah, bar - ba - rous

cresc.

mor; e tu non ri - spon - di, ahi, bar - ba - ro a -
 love; Yet ne'er thou re - spond - est, Ah, bar - ba - rous

Largo espressivo. (♩ = 40.)

mor, e tu non ri - spon-di, ahi, bar - baro a - mor.
love, yet ne'er thou re - spondest, ah, bar - barous love!

Vivace.

p espress.

Bei lu - mi ru - bel-li chi mai, chi v'a - pri - va? e tu non fa -
Fair eye that de - fi - est Who dar - eth to brave thee, To mine ne'er re -

mf

vel - li, e tu non fa - vel - li,
pli - est, to mine ne'er re - pli - est,

e tu non fa - vel - li, ahi, bar - ba - ro a - mor, ahi, bar - ba - ro a -
to mine ne'er re - pli - est, Ah, bar - ba - rous love, ah, bar - ba - rous

Largo espressivo.

mor, e tu non fa - vel - li, ahi, bar - ba - ro a - mor, e tu non fa -
love, To mine ne'er re - pli - est, Ah, bar - ba - rous love, to mine ne'er re -

Tempo I.

vel - li ahi, bar - ba - ro a - mor.
pli - est: ah, bar - ba - rous love.

Dor-mi, bel - la, dor - mi, dor - mi
Art thou sleep - ing, fair_ one, sleepest

tu? dor-mi tu? se dor-mi so-gna-ti d'esser men
thou? sleepest thou? If sleeping, be thy dream not all too

cru - da, se ve - gli por - gi - mi qual - che pie -
cru - el, If wak - ing, let thine heart some pit - y

tà, feel, por - gi - mi qual - che pie - tà; se ve - gli por - gi - mi
let thine heart some pit - y feel; if waking, let thine heart

qual - che pietà; se ve - gli, se ve - gli por - gi - mi
some pit - y feel; if wak - ing, if waking, let thine heart

rit.
qual - che pie - tà.
some pit - y feel!

rit.

Posate, dormite.

(Sleep on, then.)

Fragment from the Cantata

"La Serenata."

English Version by
Dr. Th. Baker.

GIO. BATTISTA BASSANI.

(1657 - 1716.)

Recitativo.

Voice. *p*

Ah se tu dor-mi an - co - ra; e se dor -
Ah, if thou still art sleep - ing, and e'en in

Piano. *p col canto*

men-do tan-te pe - ne mi da - i, non de - star-ti giamma - i. Che
slum-ber All my rest so hast tak-en, Thou shouldst nev-er a - wak - en. More

non sa-ria bastan-te a sof-frir-ti sveglia-ta un co-re a-man - te.
stern-ly must be fashion'd, To en - dure thy wak'ning charm, A heart so im-pas-sion'd.

ten.

col canto

Copyright, 1894, by G. Schirmer, Inc.
Copyright renewed, 1922, by Theodore Baker

Printed in the U. S. A.

Allegretto. (♩ = 96.)

Po - sa - te, dor - mi - te,
Sleep on, then, sleep on, then,

ppp sempre legatiss.

pu - pil - le, pu - pil - le gra - di - te, pu - pil - le gra -
re - pose ye, Sweet eyes, nor un - close ye, sweet eyes, nor un -

di - te, e il vo-stro ri - go-re, e il vo-stro ri - go - re las-ci an-
close ye, And may your keen art, and may your keen art Grant a

ppp *crese. poco a*
co - ra po - sa - re un stan - - co, un stan -
res-pite, tho' brief, to a wea - - ry, a wea -

ppp *crese. poco a*

poco *f* *mf*

- - co, un stan - co co - re, un stan-co, un stan - co -
 - - ry, a wea - ry heart, a wea-ry, a wea - ry

poco *f* *mf*

ppp

- co - re. Dor -
 - heart. Dream

rit. *a tempo* *mf* *rit.* *a tempo ppp* *legatiss.*

mi - te, po - sa - te, pu -
 on, then, dream on, then, un -

pil - le, pu - pil - le a-do - ra - te, pu - pil - le a-do -
 mov - ed, O fair one, be - lov - ed, O fair one, be -

ra - te, e in pla - ci-do o - bli - o e in pla - ci-do o - bli - o dor-ma il
lov - ed; May kind - ly sleep ban-ish, may kind - ly sleep ban - ish All of

ppp
vo-stro fu - ror, ch'io par - - - to, ch'io par -
wrath thou might'st feel That I van - - - ish, I van -

ppp *cresc. poco a*

f *mf*
- - to, ch'io par - to, ch'io par - to, ch'io par - to, ch'io
- - ish, I van - ish, I van - ish, I van - ish, I

poco *f* *mf*

ppp rall.
par - to. Ad - di - o, ad - di - o.
van - ish! Fare - well, then, fare - well.

rit. *rall. e dim. sino al fine.*

Seguita a piangere.

(Mourn with temerity.)

Fragment from the Cantata

"L'Amante placata."

English Version by

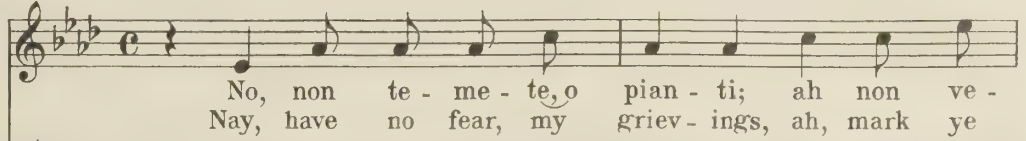
D^r Th. Baker.

GIO. BATTISTA BASSANI.

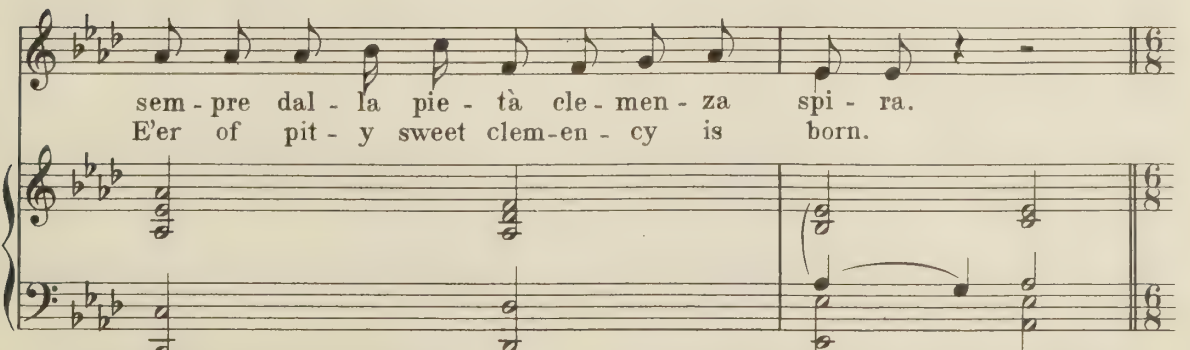
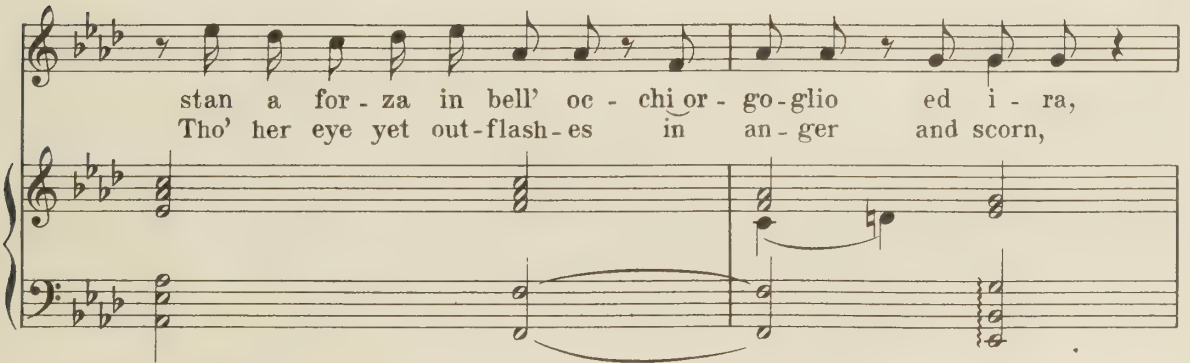
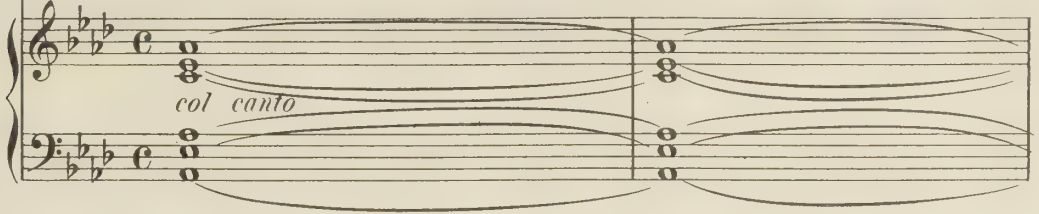
(1657 - 1716.)

Recitativo.

Voice.



Piano.



Allegretto. (♩ = 108.)

Se - gui - ta a pian - ge - re, po - ve - ro, po - ve - ro cor,
Mourn with te - mer - i - ty, pen - i - tent, pen - i - tent heart,

se - gui - ta a pian - ge - re, po - ve - ro, po - ve - ro cor,
mourn with te - mer - i - ty, pen - i - tent, pen - i - tent heart,

se - gui - ta a pian - ge - re, po - ve - ro cor, se - gui - ta a pian - ge - re,
mourn with te - mer - i - ty, pen - i - tent heart, mourn with te - mer - i - ty,

po - ve - ro cor, e spe - ra frange - re, e spe - ra
pen - i - tent heart, All her se - ver - i - ty, all her se -

fran - ge - re, e spe-ra fran-ge - re il tuo ri - gor,
ver - i - ty, all her se-ver - i - ty will soon de-part,

e spe - ra fran - ge - re, e spe - ra fran - ge - re il tuo ri - gor;
all her se-ver - i - ty, all her se-ver - i - ty will soon de-part;

se - gui - ta a pian - ge - re, po - ve - ro, po - ve - ro cor,
Mourn with te - mer - i - ty, pen - i - tent, pen - i - tent heart,

se - gui - ta a pian - ge - re, po - ve - ro, po - ve - ro cor,
mourn with te - mer - i - ty, pen - i - tent, pen - i - tent heart,

se - gui - ta a pian - ge - re, po - ve - ro cor, se - gui - ta a pian - ge - re,
mourn with te - mer - i - ty, pen - i - tent heart, mourn with te - mer - i - ty,

po - ve - ro cor.
pen - i - tent heart.

rit.

Recitativo.

Un ve - ro duol l'in - te - ne - ri - sce e mol - ce: io
To true re-morse her heart will sure - ly sur-ren - der, I

col canto

Andante. (♩ = 60.)

so di Fil - li il cor quanto sia dol - ce.
know that Phyllis' heart is warm and tender.

Se in - fe - de - le mi ha sof -
All the wrongs I've done, her

fer - to,
spir - it,

se in - fe - de - le mi ha sof -
All the wrongs I've done, her

fer - to,
spir - it

si pla-che-rà, si pla-che-rà, si pla - che-rà,
Can not re-sent, can not re-sent, can not re-sent,

si pla-che-rà, si pla-che-rà, si pla - che - rà:
can not re-sent, can not re-sent, can not re - sent;

io, so ben che non lo mer-to,
Tho' no kindness I may mer-it,

io so ben che non lo
tho' no kindness I may

mer - to ma lo fa - rà, ma lo fa - rà, ma lo fa - rà, ma lo fa -
mer - it She will re-lent, she will re-lent, she will re-lent, she will re-

rà.
lent. Se in - fe - de - le mi ha sof -
All the wrongs I've done, her

fer - to,
spir - it, se in - fe - de - le mi ha sof -
All the wrongs I've done, her

fer - to, si pla-che-rà, si pla-che - rà, si pla-che - rà,
spir - it Can not re-sent, can not re-sent, can-not re-sent;

si pla-che-rà, si pla-che-rà, si pla - che - rà.
She will re-lent, she will re-lent, she will re - lent!

Recitativo.

Vo - lea Tir - si più
Yet more Thy - sis would

rit. *col canto*

di - re ma Fil - li in - te - ne - ri - ta a sì dol - ce par - lar: deh, dis - se,
say, but Phyl - lis, all com - pas - sion for his sor - row, re - plies: "Ah, cease thy

ta - ci! e i so - spi - ri ar - re - stò col suon de' ba - ci.
sigh-ing!" And with kiss-es ar - rests his woe - ful cry-ing.

Caro laccio, dolce nodo.

(Dainty meshes, net enticeful.)

Fragment from the
Second Cantata.

English Version by
Dr Th. Baker.

FRANCESCO GASPARINI.
(1665 - 1737)

Moderato. (♩ = 69.)

Voice.

Piano.

Ca - ro lac - cio, dol - ce no - do, che le -
Dain - ty mesh - es, net en - tice - ful That en -

ga - sti, le - ga - sti, che le - ga - sti il mio pen -
tan - gles my fan - cy, that en - tan - gles my fan - cy

Copyright, 1894, by G. Schirmer, Inc.
Copyright renewed, 1922, by Theodore Baker
Printed in the U. S. A.

sier; ca - ro lac - cio, dol - ce no - do, ca - ro
free, Dain - ty mesh - es, net en - tice - ful, dain - ty

mf

lac - cio, dol - ce no - do, che le - ga - sti il mio
mesh - es, net en - tice - ful That en - tan - gles my

mf

pen - sie - ro, il mio pen - sier, il mio pen - sier, so ch'io
fan - cy free, my fan - cy free, my fan - cy free, E'en tho'

p

p dol.

pe - no e pur ne go - do, son con - ten - to e pri - gio -
woe - ful I yet am bliss - ful, Held a cap - tive, I would not

mf

nier, pe-no, go-do, son con - ten - to e pri - gio - nier, so ch'io
 flee, woeful, bliss-ful, held a cap - tive, I would not flee, E'en tho'

f

pe - no e pur ne go - do, son con - ten - to, con - ten - to e pri - gio -
 woe - ful I yet am bliss - ful, Held a cap - tive, a cap - tive, I would not

f *rit.*
 nier, pe - no, go - do, son con - ten - to e pri - gio - nier.
 flee, woe - ful, bliss - ful, held a cap - tive, I would not flee.

rit. *mf*

espress. *f* *rit.*

Lasciar d'amarti.

(Love's bond to sever.)

English Version by
D^r Th. Baker.

Fragment from the
Second Cantata.

FRANCESCO GASPARINI.

(1665 - 1737.)

Allegro moderato. (♩ = 84.)

Piano.

il basso legato e cantando

f

mp

Las-ciar d'a - mar - ti per non pe -
Love's bond to sev - er, my heart to

assai rit.

a tempo

rit. con grazia

mf

nar, ca - ro mio be - ne, non si può far, no,
free, Mine own be - lov - ed, it - can not be, no,

rit. con grazia.

ca - ro, non si può far; la - sciar d'a - mar - ti per non pe - nar, ca - romio
it can not, can not be, Love's bond to sev - er, my heart to free, Mine own be -

cresc. *f*

be - ne, ca - ro mio be - ne, non si può far, ca - ro mio be - ne, ca - ro,
lov - ed, mine own be - lov - ed, it can not be, mine own be - lov - ed, my be -

cresc. *f*

rit. *Meno. (♩ = 72)* *mf*

ca - ro, non si può far. A for - za di pe - ne, di stra - li e ca -
lov - ed, it can not be. In spite of his ar - rows, His fet - ters and

rit. *mf*

dim.

te - ne, non vo - glio la - sciar - ti; ti vo - glio a - do - rar, sì, sì, ti
sorrows, I e'er will per - sev - er, A - dore on - ly thee, on - ly thee, a -

dim.

f *rit.*

vo - glio, ti vo - glio a - do - rar, ah sì, ah sì, ti vo - glio a - do -
dore on - ly thee, on - ly thee, a - dore, a - dore, a - dore on - ly

pp *f rit.*

Tempo I.

rar.
thee.*il basso legato e cantando**mf dol. e legato*

Lasciar d'a - mar - ti per non pe - nar, ca - ro mio
 Love's bond to sev - er, my heart to free, Mine own be -

*a tempo**rit. con grazia**f*

be - ne, non si può far, no, ca - ro, non si può
 lov - ed, it can not be, no, if can not, can not

rit.

cresc. molto *smorz.* *a tempo*

far, la - sciar d'a - mar - ti per non pe - nar, ca - ro mio
 be. Love's bond to sev - er, My heart to free, Mine own be -

col conto *a tempo*

f

be - ne, ca - ro mio be - ne, non si può far, ca - ro mio
 lov - ed, mine own be - lov - ed, it can not be, mine own be -

f

rit.

be - ne, ca - ro, ca - ro, non si può far.
 lov - ed, my be - lov - ed, it can not be!

rit. *p molto rit.*

Per la gloria d'adorarvi.

(For the love my heart doth prize.)

from the Opera

"Griselda."

English Version by

D^r Th. Baker.

G. B. BONONCINI.

(1672-1748.)

Andante. (♩ = 80.)

Voice.

Piano.

f deciso.

mf

tr

f

tr

pp

pp

Per la glo - ria d'a - do -
For the love my heart doth

rar - vi vo-glio a - mar-vi, o lu - ci ca - re; per la
prize, O charming eyes, I would a-dore ye; For the

Copyright, 1894, by G. Schirmer, Inc.

Copyright renewed, 1922, by Theodore Baker

Printed in the U. S. A.

glo - ria d'a - do - rar - vi vo - gli o a - mar - vi, o lu -
love my heart doth prize, O charming eyes, I would

pp dolce.

tr ci ca - re. *mf* A - man - do pe - ne - rò, *f* ma sem - pre v'a - me -
a - dore ye. For me, my love is pain, I know 'tis all in

mf

rò, sì, sì, nel mio pe - na - re:
vain, vain, vain, Yet kneel be - fore ye:

mf A - man - do pe - ne - rò, *f* ma sem - pre v'a - me - rò, sì,
For me my love is pain, I know 'tis all in vain, vain,

mf *f*

sì, nel mio — pe - na - re, pe - ne - rò, v'a - me - rò,
 vain, yet kneel — be - fore ye. Love is — pain, all in — vain

lu - ci ca - re, pe - ne - rò, v'a - me - rò, lu - ci ca -
 I im - plore ye, love is — pain, all in — vain I im - plore

re.
 ye.

ff deciso.

Sen - za spe - me di — di -
 Hope - less 'tis — to look — for

let - to va - no af - fet - to è so - spi - ra - re, sen - za
kind - ness, Fool - ish fond - ness with sighs t'implore ye, Hope - less

pp

spe - me di di - let - to va - no af - fet - to è so -
'tis to look for kind - ness, Fool - ish fond - ness with sighs

pp dolce. *p*

spi - ra - re, ma i vo - stri dol - ci ra - i chi va - gheggiar può
t'implore ye; But who - e'er might two your gaze, Bask in your sun - ny

mf *f*

mai e non, e non va - ma - re?
rays, and not, and not a - dore ye?

mf ma i vo - stri dol - ci ra - li *f* chi va - gheggiar può mai - e
 But who-e'er mightwoo your gaze, Bask in your sun - ny rays, - and

mf *f*

non, e non__ v'a - ma - re? *f* pe - ne - rò, v'a - me - rò, lu - ci ca - *tr*
 not, and not__ a - dore ye? Love is_pain, all in_vain I im - plore

f

p re, pe - ne - rò, v'a - me - rò, lu - ci ca - re! *tr*
 ye, love is_pain, all in_vain I im - plore ye.

p *ff deciso.*

tr *ff rall.*

Sen corre l'agnelletta.

(As when a lamb confiding.)

Canzonetta.

English Version by

D^r Th. Baker.

DOMENICO SARRI.

(1678-1740.)

Andantino. (♩ = 50.)

Piano.

p dolce e con grazia.

Voice.

Sen cor-re l'a-gnel-let-ta al cen-no del pa-
As when a lamb con-fid-ing O-beys the shepherd's

sto-re, al cen-no del pa-sto-re, nè sa, nè
call, o-beys the shep-herd's call, Nor e'er, nor

sa da lui par-ti-re, nè sa da lui par-tir, al cen-no
e'er from him will part, nor e'er from him will part; o-beys the

Copyright, 1894, by G. Schirmer, Inc.

Copyright renewed, 1922, by Theodore Baker

Printed in the U. S. A.

del pa - sto - re, nè sa da lui par - tir:
 shep - herd's call, nor e'er from him will part:

Sen cor - re l'a - gnel - let - ta al
 As when a lamb con - fid - ing O -

cen - no del pa - sto - re, nè sa, nè sa, nè
 beys the shep - herd's call, Nor e'er, nor e'er, nor

sa da lui par - ti - re, nè sa da lui par - tir; al cen - no
 e'er from him will part, nor e'er from him will part; o - beys the

del_ pa - sto - re, nè - sa da_ lui_ par - tir:
 shep - herd's call, — Nor_ e'er from him will_ part:

Quel
 Thy

lab-bro che m'al - let - ta di - spor può del mio co - re, di -
 lips so sweet - ly guid - ing Con - trol my will - ing heart, — con -

spor può del mio co - re a vi - ve - re, a mo - rir, quel
 trol my will - ing heart, May life or_ death_ be - fall! Thy

lab - bro che m'al - let - ta di - spor può del mio co - re a
lips so sweet-ly guid - ing, Con - trol my will-ing heart, — May

vi - ve - re, a mo - rir, — a vi - ve - re, a mo - rir, a
life or death be - fall, — may life or death be - fall, may

vi - ve - re, a mo - rir.
life — or death — be - fall!

Sen
As

cor-re l'a-gnel-let-ta al cen-no del pa-sto-re, al cen-no del pa-
when a lamb con-fid-ing O-beys the shepherd's call, o-beys the shepherd's

sto-re, nè sa, nè sa da lui par-ti-re, nè
call, Nor e'er, nor e'er from him will part, nor

sa da lui par-tir; al cen-no del pa-sto-re, nè
e'er from him will part; o-beys the shep-herd's call, Nor

sa da lui par-tir.
e'er from him will part.

Sen cor-re l'a-gnel-let-ta al cen-no del pa-sto-re, nè
 As when a lamb con-fid-ing O-beys the shep-herd's call,— Nor

sa,— nè sa,— nè sa da lui par-ti-re, nè sa da lui par-
 e'er,— nor e'er,— nor e'er from him will part, nor e'er from him will

tir; al cen-no del pa-sto-re, nè sa da lui par-tir.
 part; o-beys the shep-herd's call,— nor e'er from him will part.

Vergin, tutto amor.

(Virgin, fount of love.)

Preghiera.

English Version by
Dr. Th. Baker.

FRANCESCO DURANTE.

(1684-1755.)

Largo religioso. (♩ = 40.)

Voice.

Piano.

ff

pp

rit.

pp

simili.

Ver - gin, tut - to a -
Vir - gin, fount of
mor, o ma - dre di bon - ta - de, o ma - dre pi - a, ma - dre
love, Dear Moth - er, thou of mer - cy, whose heart was riv - en, whose heart was

Copyright, 1894, by G. Schirmer, Inc.
Copyright renewed, 1922, by Theodore Baker
Printed in the U. S. A.

dolce.

pi - a, a - scol - ta, dol - ce Ma - ri - a, la vo - ce del pec - ca -
 riv - en, O heark - en, Queen of Heav - en, Harken to a sin - ner's

tor, del pec - ca - tor. Il pian - to suo ti
 cry, to a sin - ner's cry. Let kind com - pas - sion

mf

muo - va, giungano a te i suoi la - men - ti, suo duol, suoi tri - sti ac -
 movethee In mer - cy hear hersad la - ment - ing, Her mourn - ful moan as -

cresc. assai.

cen - ti, sen - ti pie - to - so quel tuo cor, pie - to - so, pie - to -
 cend - ing Un - to thy throne of grace on high, thy throne of grace

cresc. assai.

so, pie-to - so quel tuo cor, quel tuo cor. O ma-dre di bon-
 on high, un-to thy throne on high. O mother thou of

tr. *p*

ta - de, Ver - gin, tut - to a - mor, o ma - dre di bon-
 mer-cy, Vir - gin, fount of love, O moth - er thou of

ta - de, o Ver - gin, tut - to a - mo - re, Ver - gin, tut - to a - mor,
 mer - cy, O Vir - gin, fount of love, O Vir - gin, fount of love,

cresc.

a - mor.
 of love.

f *tr.* *ff* *poco rit.*

Danza, danza, fanciulla gentile.

(Dance, O dance, maiden gay.)

Arietta.

English Version by

D^r Th. Baker.

FRANCESCO DURANTE.

(1684-1755.)

Allegro con spirito. (♩ = 138.)

Voice.

Piano.

Dan - za, dan - za, fan - ciul - la, al mi - o can - tar; dan - za,
Dance, O dance, maid-en gay, to the song that I sing; dance, O

dan - za, fan - ciul - la gen - ti - le, al mi - o can - tar.
dance, maid-en gay, to the song, to the song that I sing.

Copyright, 1894, by G. Schirmer, Inc.

Copyright renewed, 1922, by Theodore Baker

Printed in the U. S. A.

Gi - ra leg - ge - ra, sot - ti -
Light-ly and air - i - ly fly

le al suo - - no, al
While bound - - ing, re - - sound - -

suo - no del - l'on - de del mar. Sen-ti il
ing the bil - lows out - ring! Dost thou

va - go ru - mo - re del - l'au - ra scher-zo - sa che par - là al -
hear the low voic-es of breez-es soft blending Ap - peal to thy

cresc.

co - re con lan - gui - do suon, con lan -
heart with their blan - dish - ing tone? their blan -

cresc.

f rit. *tr* *a tempo.* *f*

- - gui - do suon, e - che in -
- - dish - ing tone? They in -

rit. *f a tempo.*

p

vi - ta a dan - zar sen - - - za po -
vite to a dance nev - - - er end -

p

f *pp*

sa, sen - - - za po - sa, che in - vi - ta a dan -
ing, And whis - - per, - "Dance on! dance

f *pp*

zar. Dan - za, — dan - za, fan - ciul - la — gen - ti - le, fan -
on!" Dance, O — dance, maid - en gay, To — the — song that I

p

ciul - la — gen - ti - le, al mi - o — can - ta - re, al *cresc.*
sing, Dance, O — dance, maid - en gay, to — the — song, to the

mi - o can - tar, dan - za, dan - za, al mi - o — can - *f rall.* *tr*
song that I sing, Dance, O dance to — the song that — I —

f rall.

tar.
sing!

f a tempo. *ff*

Non m'è grave morir per amore.

(For my love thus to die.)

English Version by
D^r Th. Baker.

Fragment from a Cantata.

BENEDETTO MARCELLO.

(1686 - 1739.)

Recitativo.

Voice.

Mi - se - rol io ven - go me - no
Hap - less one! my strength is fail - ing,

e mi ri - du - co al - - lul - ti - mo mo - men - to
and fast is near-ing the a - wait - ed, fi - nal mo - ment

di mia vi - ta do - len - te sen - za che Fil - li on -
of a life so dis - tress - ful; Yet ne'er will she, for whom -

- de mi struggo ed ar - do mi - ri que - sto tro - fe - o del - - suo bel guardo.
- I these woes am bearing, Seethistrophy of hersweet glanc - es ensnar-ing!

Copyright, 1894, by G. Schirmer, Inc.
Copyright renewed, 1922, by Theodore Baker
Printed in the U. S. A.

Andantino. (♩ = 66.)

Non mè
For my

f deciso.

gra - ve morir per a - mo - re: sol pro - vo do - lo - -
love thus to die noth - ing daunts me, Yet one sor - row haunts

p

re per - chè Fil - li morir non mi ve - de, per - chè Fil -
me: 'Tis that Phyl - lis does not see me per - ish; 'tis that Phyl -

p

- - li morir non mi ve - de, non mi ve - - de.
- - lis, that Phyl - lis does not see me per - - ish.

p
Non m'è gra - ve morir per a -
For my love thus to die noth - ing

mo - re: sol pro - vo do - lo - re per - ch'è Fil - li mo - rir
daunts me, Yet one sor - row haunts me, 'Tis that Phyl - lis does not

non mi ve - - - de, mo - rir non mi ve - de, non mi ve -
see me per - - - ish, that Phyl - lis does not see me per - -

de, sol pro - vo do - lo - re per - ch'è Fil - - - li mo -
ish, yet one sor - row haunts me, 'Tis that Phyl - - - lis does

rir non mi ve - - de.
 not see me per - - ish.

f *p*

p
 Che sa - reb - be mia pro - spe - ra
 O how wel - com e were death, if in

p

sor - te sof - fri - re la mor - - te, sù - no
 dy - ing, To my gaze re - ply - - ing, Came one

sguar - do mi das se in mer - ce - de, mi das - - se in merce - -
 glance from the eyes that I cher - ish, the eyes that I cher - -

de, che sa - reb - be mia pro - spe - ra sor - te soffri - re la
ish; O how welcomewere death, if in dy - ing, To my gaze re-

mor - te, sù - no sguar - do mi das - se in mer - ce - - - de, mi
ply - ing, Came one glance from the eyes that I cher - - - ish, the

das - se in merce - - - de.
eyes that I cher - ish.

p Non m'è gra - ve morir per a - mo - re: sol
For my lovethusto die noth - ing daunts me, Yet

pro - vo do - lo - re per - ch'è Fil - li mo - rir non mi ve - -
 one sor - row haunts me; 'Tis that Phil - lis does not see me per - -

- - de, mo - rir non mi ve - de, non mi ve - - de, sol
 - - ish, That Phyl - lis does not see me per - - ish, This

pro - vo do - lo - re per - ch'è Fil - - li mo - rir non mi ve - -
 one sor - row haunts me; 'Tis that Phyl - - lis does not see me per -

de.
ish.

f *rit.*

M'ha preso alla sua ragna.

('Tis Love, that rogue so wily.)

Arietta.

English Version by
Dr Th. Baker.

PIER DOMENICO PARADIES.

(1710 - 1792.)

Allegretto mosso. (♩ = 76.)

Piano.

The musical score is written for piano and voice. The piano part consists of two staves, treble and bass, in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegretto mosso' with a quarter note equal to 76 beats per minute. The score is divided into two systems. The first system contains the piano introduction and the first vocal entry. The second system contains the vocal melody and the piano accompaniment for the second vocal entry. Dynamics include *p* (piano) and *f* (forte). The lyrics are provided in both Italian and English.

1. M'ha preso al-la sua ra-gna, m'ha preso al-la sua
dormo a-mor mi de-sta, s'io dormo a-mor mi
guido il gregge al mon-te, se guido il gregge al
mor tra mil-le pe-ne, a-mor tra mil-le

1. 'Tis Love, that rogue so wil-y, 'Tis Love, that rogue so
sleep doth Love me wak-en, From sleep doth Love me
fol-lows on the moun-tain, Love fol-lows on the
cru-el ar-rows hurl-ing, His cru-el ar-rows

Copyright, 1894, by G. Schirmer, Inc.

Copyright renewed, 1922, by Theodore Baker

Printed in the U. S. A.

ra - gna quel fur - bet - tel — d'a - mor, quel fur - bet - tel d'a -
 de - sta, op - pur — mi fa — so - gnar, op - pur — mi fa so -
 mon - te ho sem - pre a - mor — tra' piè, ho sem - pre amor tra'
 pe - ne mi tie - ne not - tee di, mi tie - ne not - tee

wil - y, Has caught me in — his — hold, has caught me in his
 wak - en, Or thro' my dreams doth stray, or thro' my dreams doth
 moun - tain While with my herd I — fare, while with my herd I
 hurl - ing, Love plies me night and day, Love plies me night and

f *p* *f*

mor, — che gi - ra la — cam - pa - gna, co -
 gnar; ch'è - gli si è mes - so in te - sta di
 piè; — se vo a ba - gnar - mi al fon - te, si
 di: — per te, Tir - si, — mio — be - ne, mi

hold, — Who roves the world as — sly - ly As
 stray, In - to his head — he's — tak - en To
 fare, — And bathe him in — the — foun - tain When
 day, — For thee, Thy - sis, — my — dar - ling, He

f *p*

me fa'l cac - cia - tor, — co - me — fa'l — cac - cia -
 far - mi inna - mo - rar, — di far - mi in - na - mo -
 ba - gna amor — con me, — sì ba - gna a - mor con
 fa lan - guir co - sì, — mi fa — lan - guir co -

an - y hunts - man bold, — as an - y — hunts - man
 steal my heart a - way, — to steal my — heart a -
 I do bathe me — there, when I — do — bathe me
 makes me sigh al - way, — he makes me — sigh al -

tor. 1-4. Guar - da - te vi, pa - sto - ri! guar - da - te - vi, guar -
 rar.
 me.
 sì.

bold. 1-4. Be - ware of him, the rov - er! be - ware of him, be -
 way.
 there.
 way.

p *f*

da - te - vi! Fin da, quel di Li - co - ri

p *f*

ware of him! Who wins poor shep - herds o - ver

pp *cresc.*

tut - to si li - que - fà; ah! ah! tut -

pp *cresc.*

On - ly to vex them so; Oh! Oh! On -

f rit. *ten.*

to si - li - que - fà.

f rit. *ten.*

ly to - vex them so!

f rit. *a tempo.* *ff rit.*

1. 2. 3. *Fine.*

2. S'io
3. Se
4. A -

2. From
3. Love
4. His

Caro mio ben.

(Thou, all my bliss.)

Arietta.

English Version by
Dr. Th. Baker.

GIUSEPPE GIORDANI. (GIORDANELLO.)

(1743 - 1798.)

Larghetto. (♩ = 60.)

Piano.

*dolce.**largamente.*

p
Ca - ro mio ben, cre - di - mi al - men, sen - za di te lan - guisce il
Thou, all my bliss, Be - lieve but this: When thou art far My heart is

p dolce.

cor — ca - ro mio ben, sen - za di te — lan - gui - sce il
lorn... Thou, all my bliss, When thou art far — My — heart — is

*f**p*

cor.
lorn.

p

Il tuo fe -
Thy lov - er

f *f* *p*

del so - spi-ra o - gnor. Ces - sa, cru - del, tan - to ri -
true Ev - er doth sigh; Do but for - go— Such cru - el—

f

gor! Ces - sa, cru - del, tan - to ri - gor, — tan - to ri -
scorn! Do but for - go Such cru - el scorn, such cru - el

f rit.

f rit.

rit. ppp *mf*

gor! Ca - ro mio ben, cre-di-mi al-men, sen - za di te_ lan-gui - sce il
scorn! Thou, all my bliss, Be-lieve but this: When thou art far My heart_ is

rit. ppp *mf*

p *cresc.* *più cresc.*

cor, ca - ro mio ben, cre - di - mi al-men, sen - za di
lorn, Thou, all my bliss, Be - lieve but this, When thou art

p *cresc.* *più cresc.*

f *p*

te_ lan - gui - sce il cor.
far_ My heart is lorn.

p *f* *rit. ff*

Se il ciel mi divide.

(Since Heaven has torn me.)

English Version by
Dr. Th. Baker.Scena and Aria from the Opera
"Alessandro nelle Indie"NICCOLÒ PICCINNI.
(1728 - 1800.)

Andantino. (♩ = 58.)

Piano.

Recit.

Por - ro dun - que mo - ri. Dun - que per - du - to tut - to è per
Then 'tis true, he is dead. With him then all is lost, too, for

colla voce.

me! Do - ve tro - var ri - po - so sen - za l'a - ma - to
me! Where shall I find re - pose when he, my be - lov'd, is

Copyright, 1894, by G. Schirmer, Inc.
Copyright renewed, 1922, by Theodore Baker
Printed in the U. S. A.

be - ne?
ab - sent?

fp *fp* *cresc.*

Recit.

E questo il no-do so-spi-ra - to da
Is this the union that so long we have

no - i? Que - sta è la pa - ce? Que - sto il re - gno fe -
sigh'd for? This our con - tent - ment, and this our hap - py

p

Allegro vivace. (♩ = 138.)

li - ce?
em-pire?

fp *fp*

Recit.

Ah! ch'io mi
Ah! how my

ff

sen - to svel-lerc il cor!
heart with-in me doth swell!

a tempo.
fp

Andante. Recit.

Co-me scordar quel
Can I for-get those

p

vol-to, que-gli sguardi, quei det-ti, e quel co - stume, se ancor veggio pre-
moments, those fond glances, those accents, and those ca-resses While his im-age so

Andante. (♩ = 63.)

sen - te il mio bel Nu-me? Ah ch'io più nol ve -
 dear all my soul pos - sess-es? I shall see him no

Recit.

drò! Bar - ba - re stel - le! Cle - o - fi - de in - fe -
 more! Des - ti - ny cru - el! Cle - o - fi - de un -

li - ce! Al - me - no ac - can - to del ca - ro be - ne;
 hap - py! Were he but near me, Mine own be - lov - ed;

Ah! ah! min - ter - rom - pe il pian - to.
 Ah! He nev - er - more can hear me!

Andante.

Allegro agitato. (♩ = 120.)

pie - to - so il mar - tir? Per - chè non m'uc-ci - de pie -
My sor-rows be - neath? why do not I per - ish my

to - - - so il mar - tir?
sor - - - rows be - neath?

Per - che - non m'uc - ci - de pie - to - so il mar -
Why do - not I per - ish my sor - rows be -

tir? Per - chè non m'uc-ci - de pie - to - -
neath? Why do not I per - ish my sor -

- so il mar - tir, pie - to - so il mar -
- rows be - neath, - my sor - rows be -

*poco rit.**rit.*

tir, — pie - to - so il mar - tir? Di - vi - sa un mo -
neath, my sor - rows be - neath? Di - vid - ed one —

men - to dal dol - ce - te - so - ro, non vi - vo, non
moment From him, my heart's treasure, I live not, I

*cresc.**dim.*

mo - ro, non vi - vo, non mo - ro, ma provo il tor -
die not, I live not, I die not, But feel all the

ritard.

men - to d'un vi - ver pe - no - so, d'un lun - go mo - rir, ma pro - vo il tor -
torment Of life void of pleasure, Of lin - gering death, but feel all the

men - to d'un vi - ver pe - no - so, ma pro - voil tor -
tor - ment of life void of pleasure, I feel all the

ff *p* *ff*

men - to d'un vi - ver pe - no - so, d'un lun - go mo - rir, d'un
tor - ment of life void of pleasure, of lin - ger - ing death, of

sf *p* *sf* *f*

lun - go mo - rir, d'un lun - go mo - rir.
lin - ger - ing death, of lin - ger - ing death.

p *f* *ff*

ff *p*

Se il ciel mi di - vi - de dal ca - ro mio
 Since Heav - en has torn me From all that I

spo - so, dal ca - ro mio spo - so, per -
 cher - ish, from all that I cher - ish, Why

che non m'uc - ci - de, per - che non m'uc - ci - de,
 do not I per - ish, why do not I per - ish,

per - chè non m'uc - ci - de pie - to - so il mar -
 why do not I per - ish My sor - rows be -

tir, per-chè non m'uc-ci - de pie - to -
neath, why do not I per - ish my sor -

f

- so il mar - tir? Di - vi - sa un mo -
- rows be - neath? Di - vid - ed one

rit.

col canto.

a tempo.
men - to dal dol - ce - te - so - ro, non vi - vo, non
mo - ment From him, my heart's treasure, I live not, I

a tempo.

mo - ro, non vi - vo, non vi - vo, non mo - ro,
die not, I live not, I die not, I die not,

f *rit.*

cresc. *rit. f*

a tempo.

ma pro-vo il tor-men-to d'un vi-ver pe-no-so, d'un lun-go mo-
 Yet feel all the tor-ment Of life void of pleas-ure, Of lin-ger-ing

*a tempo.**p*

rir.

death.

Non vi-vo,
I live not,non mo-ro.
I die not.

Di-

Di-

vi-sa un
vid-edmo-men-to,
one mo-moment,di-vi-sa un mo-men-to
di-vid-ed one momentdal
From*rit.**a tempo.*dol-ce te-so-ro,
him, my heart's treas-ure,dal dol-ce te-so-ro, ma pro-vo il ter-
from him, — my heart's treas-ure, I feel all the*col canto.**p**a tempo.*

men-to d'un vi-ver pe-no-so, d'un lun-go mo-rir, — d'un
 tor-ment Of life void of pleas-ure, Of lin-ger-ing death, — of

*rit.**a tempo.**cresc. -*

lun - go mo - rir; ma pro - voi! tor - men - to d'un vi - ver pe -
lin - ger - ing death; I feel all the tor - ment Of life void of

no - so, d'un lun - go mo - rir, - d'un lun - go mo - rir, d'un
pleasure, Of lin - ger - ing death, of lin - ger - ing death, of

lun - go - mo - rir, d'un lun - go mo - rir.
lin - ger - ing death, of lin - ger - ing death!

SCHIRMER'S LIBRARY of Musical Classics

VOCAL STUDIES AND EXERCISES

SERIES ONE

The Library Volume Number is given in brackets: [453]

ABT, F.

- Op. 474. **Practical Singing Tutor.** For all Voices (Spicker).
For Soprano or Tenor. Complete [453]..... 1.75
Part I: Production of Tone. Intervals [454]..... .60
Part II: Exercises for the Cultivation of Fluency [455]..... .60
Part III: 20 Solfeggi [456]..... .60
Part IV: 12 Exercises on Vocalization [457]..... .60
For Mezzo-Soprano or Alto. Complete [458]..... 1.75
Part I: Production of Tone. Intervals [459]..... .60
Part II: Exercises for the Cultivation of Fluency [460]..... .60
Part III: 20 Solfeggi [461]..... .60
Part IV: 12 Exercises on Vocalization [462]..... .60
For Baritone or Bass. Complete [463]..... 1.75
Part I: Production of Tone. Intervals [464]..... .60
Part II: Exercises for the Cultivation of Fluency [465]..... .60
Part III: Solfeggi and Exercises on Vocalization [466]..... .60

BEHNKE, E. & PEARCE, C. W.

- 30 Voice-Training Exercises.
For Soprano [1090]..... 1.00
For Mezzo-Soprano [1091]..... 1.00
For Alto [1092]..... 1.00
For Tenor [1093]..... 1.00
For Baritone [1094]..... 1.00
For Bass [1095]..... 1.00

BONA, P.

- Rhythmical Articulation.** A Complete Method [1170]..... .50

BONOLDI, F.

- Exercises in Vocalization.**
Sop. [117]; M.-Sop. [118]; Alto [119]..... .60

BORDOGNI, M.

- 25 Easy Vocalises in Progressive Order [82]... .75
36 Vocalises in Modern Style (Spicker)
For Soprano [432]..... 1.50
For Mezzo-Soprano or Baritone [433]..... 1.50

CONCONE, J.

- Op. 9. 50 Lessons. H [1468]; M [242]; L [243] 1.00
Op. 10. 25 Lessons. M [244]; L [246]..... 1.00

CONCONE, J.—Continued

- Op. 11. 30 Daily Exercises. H [294]; L [555]... .75
Op. 12. 15 Vocalises. Finishing Studies.
H [275]; M or L [276]..... 1.00
Op. 17. 40 Lessons. Alto [247]; Bass or Bar. [248]..... 1.00
The School of Sight-Singing. Practical Method for Young Beginners (Lütgen) [245]... 1.25

DANNHÄUSER, A. L.

- Solfège des Solfèges.**
Bk. I [1289]; Bk. II [1290]; Bk. III [1291].ea. .75
The same. sp. Bk. I [1085]..... .75

ESLAVA, D. H.

- Método de Solféo** (Carrillo). sp. Complete [1366] 1.50
The same. Bk. I [1376]; Bk. II [1377];
Bk. III [1378]; Bk. IV [1379].....ea. .50

LAMPERTI, F.

- The Art of Singing** [1587]..... .75
Daily Exercises in Singing [570]..... .75
Vocal Studies in Bravura (Liebling) [1633].... .75

LAMPERTI, G. B.

- 30 Preparatory Vocalises. Sop. [568]..... 1.25
29 Preparatory Vocalises. Alto [569]..... 1.25

LÜTGEN, B.

- Vocalises** (Spicker).
Bk. I: 20 Daily Exercises. H [654]; M [655];
L [656]..... .75
Bk. II: 20 Operatic Vocalises. M [930];
L [931]..... .75

MARCHESI, M. C.

- Op. 1. **Elementary Progressive Exercises** [384] 1.00
Op. 2. 24 Vocalises for Soprano or Mezzo-Soprano [391]..... 1.00
Op. 3. 24 Vocalises for Soprano [597]..... 1.50
Op. 21. **The Art of Singing.** Bk. I: Elementary and Graduated Exercises [793]; Bk. II: 30 Vocalises for Mezzo-Soprano [794].....ea. 1.00
Op. 32. 30 Vocalises (Liebling) H or M [126].. 1.00

(Languages of texts are shown in small letters: e.=English; i.=Italian; sp.=Spanish. Where there is no other indication, texts are in English only. Other abbreviations used: H=High; M=Medium; L=Low; Bar.=Baritone; M.-Sop.=Mezzo-Soprano; Sop.=Soprano; Ten.=Tenor.)

Any Schirmer Library volume may be obtained in cloth binding. Prices will be quoted on request.

G. SCHIRMER, INC.

NEW YORK

A-1026

SCHIRMER'S LIBRARY

of Musical Classics

SONG COLLECTIONS

The Library Volume Number is given in brackets: [1363]

ALBUM OF TWENTY-FIVE FAVORITE SONGS [1363].....	\$1.00
ALBUM OF SACRED SONGS. A Collection of 22 Favorite Songs suitable for use in the churches. High [1384]; Low [1385].....	1.00
ANTHOLOGY OF ITALIAN SONG OF THE 17TH AND 18TH CENTURIES. 59 Songs. i. e. Book I [290]; Book II [291].....	2.00
BEETHOVEN, L. VAN	
AN DIE FERNE GELIEBTE (To the Distant Beloved) A cycle of 6 songs. Op. 98. g. e. High [616]; Low [617].....	.60
SIX SONGS. g. e. High [618]; Low [619].....	.60
BRAHMS, J.	
FIFTY SELECTED SONGS. g. e. Low [1581]; High [1582].....	1.50
CHOPIN, F.	
SEVENTEEN POLISH SONGS. Op. 74. g. e. High [249]; Low [250].....	.75
FIELITZ, A. VON	
ELILAND. A cycle of 10 songs. Op. 9. g. e. Medium [694]; High [695].....	.75
FOSTER, S. C.	
ALBUM OF SONGS. 20 Favorite Compositions. Collected and edited by H. V. Milligan [1439].....	1.00
FRANZ, R.	
VOCAL ALBUM. 62 Songs. g. e. High [1572]; Low [1573].....	1.50
GRIEG, E.	
SELECTED SONGS. g. e. High [1592]; Low [1593].....	1.25
LISZT, F.	
TWELVE SONGS. g. or f. & e. Low [1613]; High [1614].....	1.00
MENDELSSOHN, F.	
SIXTEEN SELECTED SONGS. g. e. Low [1644]; High [1645].....	.75
SIXTEEN TWO-PART SONGS. g. e. [377].....	1.00
SCHUBERT, F.	
FIRST VOCAL ALBUM (3 Cycles, and 24 Favorite Songs). g. e. High [342]; Low [343].....	3.00
THE MAID OF THE MILL (Die schöne Müllerin) A cycle of 20 songs. g. e. High [344]; Low [345].....	1.00
WINTER-JOURNEY (Die Winterreise) A cycle of 24 songs. g. e. High [346]; Low [347].....	1.00
TWENTY-FOUR FAVORITE SONGS. g. e. High [350]; Low [351].....	1.25
SECOND VOCAL ALBUM. 82 Songs. g. e. [352].....	3.00
SCHUMANN, R.	
VOCAL ALBUM. 55 Songs. g. e. High [120]; Low [121].....	2.00
WOMAN'S LIFE AND LOVE (Frauenliebe und -leben) A cycle of 8 songs. g. e. High [1356]; Low [1357].....	.60
TCHAIKOVSKY, P. I.	
TWELVE SONGS. g. e. Low [1620]; High [1621].....	.60
WAGNER, R.	
FIVE SONGS. g. e. Low [1181]; High [1233].....	.75

(Languages of texts are shown in small letters: e. = English; f. = French; g. = German;
i. = Italian. Where there is no other indication, texts are in English only.)

All Schirmer Library volumes may be obtained in cloth bindings. Prices will be quoted on request.

G. SCHIRMER, INC.

NEW YORK

A-1006

